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A

LETTER

CONCERNING

A NEW EDITION of

SPENSER's FAERIE QUEENE.

To GILBERT WEST, *Esq;*

By Jno. Upton.

——*Dulces ante omnia Musae.*

VIRG. *Georg.* II.

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MDCCLI.

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TABLE TALK.

A NEW EDITION OF

ESSAYS,

CONSIDERING

TABLES.

A LETTER, &c.

SIR,

YOU may remember, that when lately diſcourſing with you on the ſubject of Engliſh poetry, we very naturally were led to talk of *Spenſer*, who on every account ſo truly deſerves the name and title of poet: and whilſt we were on this ſubject, you mentioned how much the *Faery Queene* required a good commentator and critic, and at the ſame time too you recommended this province, which I took as a compliment, to my care.——What my anſwer was then I cannot recollect; but when I returned to my ſtudy, and, turning over an old interleaved edition of *Spenſer*, found I had there ſcribbled many a note, and many a comment, as my cuſtom is on favourite authors; it came into my mind to ſend you a kind of ſpecimen of what you might expect, ſhould I commence an editor in form. But I can aſſure you I ſhould never have entertained a thought of printing a new edition of our poet, had not the learned and anonymous author of the *Remarks on Spenſer's poems* given up this taſk, and declared "that it re-
"quired more time and application than he was willing to beſtow".

When men of real learning talk and act thus modeſtly, what opinion can we have of ſuch haſty editors, who with as little learning as *application* can let themſelves out to the hire of bookſellers? Poverty can be the only excuſe. But this was no excuſe to Mr. *Hughes*, nor to Mr. *Pope*; whom I don't compare as poets, for the interval was very wide between: but with reſpect to their editorial ſkill, the one of *Spenſer*, the other of *Shakeſpeare*, what *Falſtaff* ſays is applicable to them both, "that the weight of an hair will turn the ſcales between their aver-
"dupois". Methinks every reader would require that the laſt editor ſhould conſult every former edition, and that he ſhould faithfully and fairly exhibit all the various readings of even the leaſt authority; he would require too, that an editor of *Spenſer* ſhould be maſter of *Spenſer*'s learning: for otherwiſe how could he know his alluſions and various beauties? When and in what manner to

omit them, or to lay them before his reader?——But enough already concerning editors and editions, critics and critical ſcience, has been ſpoken in a treatiſe intitled *Critical obſervations on Shakeſpeare*. Let us return to our intended ſpecimen.

You know very well that but half the poem of the *Faery Queen* is now extant: the ſtories therefore, as well as allegories, being incomplete, muſt in many inſtances appear very intricate and confuſed. For the poet's province intirely differs from the hiſtorian's; in the former, the parts ſo correſpond each with the other, that you muſt ſee the whole, before you can well underſtand any part: in the latter, that which is firſt in time is firſt likewiſe in the narration. However we will conſider the fable, as we have it before us.

St. George the patron and ſaint of England ſets out at the requeſt of a King's daughter, to ſlay a monſtrous dragon, which (according to the Legend) haraſſed her father's kingdom.

The poet haſtens into the midſt of things, and ſhews the Knight now *pricking on the plain*. His name and lineage is thus deſcribed,

" For well I wote thou ſpringſt from ancient race
" Of Saxon kinges. B. I. C. X. ſt. 65.

" Thence ſhe thee brought into this faery lond,
" And in an heaped furrow did thee hyde,
" Where thee a ploughman all unweeting fond,
" As he his toyleſome teme that way did guyde,
" And brought thee up in plougmans ſtate to byde,
" Whereof *Georgos* he thee gave to name.

i. e. *Georgos* in the Greek tongue ſignifies a huſbandman; and 'tis well known that names were taken from occupations. But as our poet deals in the *marvellous*, and takes every opportunity of introducing the wonderful tales of antiquity, ſuch a ſtrange ſtory as is told of *Tages*, could not well here eſcape the imitation of *Spenſer*:

——*Tyrrhenus arator*
Fatalem glebam * mediis *adſpexit in arvis*
Sponte ſuâ primum, nulloque agitante, moveri:
Sumere mox hominis, terraeque amittere formam,
Oraque venturis aperire recentia fatis:
Indigenae dixere Tagem. Ov. Met. xv, 553.

Tages quidam dicitur in agro Tarquinienſi, quum terra araretur, & ſulcus altius eſſet impreſſus, extitiſſe repente, & eum adfatus eſſe qui arabat.
Cic. de Divin. II, 23.

* While I am tranſcribing theſe verſes I cannot help wondering how ſo good critics as *Heinſius* and *Burman* could admit ſuch a botching epithet as *Mediis arvis*, when there are copies that read *motis arvis*. Now *mota terra*, *mota humus* is the ſame as *arata*, and ſo uſed by Ovid. And in this paſſage before us here is an expreſſion entirely Ovidian, *Glebam aſpexit moveri in motis arvis*: the place likewiſe cited from Cicero proves this reading: *quum terra araretur*, &c. and ſo *Spenſer*,

As he his toyleſome teme, &c.
Fatalem glebam motis *adſpexit in arvis*
Sponte ſuâ primum, nulloque agitante, moveri.

Hence

Hence likewiſe in alluſion to his name *Georgos*, *Spenſer* in his letter to Sir *W. Raleigh* calls him "a CLOWNISH young man; who having deſired a boone "of the Queen of Faeries, reſted himſelf on the floore, unfit thro' his RUS-"TICITIE for a better place."

BUT with reſpect to the allegorical and moral part of the poem, He is Holineſs perſonalized, a Chriſtian man and God's faithful ſoldier and ſervant: hence his arms is the Croſs. [c. 1. ſt. 2.] *Una* is Chriſtian Truth, the Lamb is an emblem of her innocence, and the Aſs ſhe rides on of her humility. [ſt. 4.] The firſt adventure that Truth thus united with Holineſs, or *Una* and her champion, meet with, is the ſerpentine fraud of *Error*,

"Halfe like a Serpent, horribly diſplaide,
"But th' other halfe did womans ſhape retaine,
"Moſt lothſom, filthie, foule, and full of vile diſdaine.

This our poet had from *Heſiod*; *Milton* has imitated both *Heſiod* and *Spenſer*. And as 'tis very amuſing to compare the imitations of great wits, pray turn to the old poet in *Theog.* ℣. 295, &c. See how exactly *Milton* has tranſlated,

Ημισυ μὲν νύμφην ἐλικώπιδα, καλλιπάρῃον,
Ημισυ δ' αὖτε πέλωρον ὄφιν, δεινόν τε μέγαν τε,
Ποικίλον, ὠμηστὴν, &c.

Dimidiam nympham, nigris oculis, pulcris genis
Dimidiam item ingentem ſerpenten, horrendumque et magnum,
Varium, crudivorum, &c.

"The one ſeem'd woman to the waiſt and fair;
"But ended foul in many a ſcaly fold,
"Voluminous, and vaſt.

'Tis mentioned in * *Critical obſervations on Shakeſpeare* how elegantly *Milton* has rifled the beauties of various authors, and has made them too his own, by properly applying and improving them, as his divine ſubject required; and by keeping his mind always on the *Scripture*, and ſcriptural images and expreſſions. And what a noble allegory and epiſode has *Milton* furniſhed out from *Heſiod*, *Spenſer*, and a paſſage in the epiſtle of *St. James?*

THE kingdom of darkneſs muſt needs fall, whilſt *Holineſs* and *Truth* are thus united: in order therefore to ſeparate theſe, *Archimago*, the common adverſary of Chriſtian knights, raiſes a jealouſie between them. They ſeparate; and how many misfortunes happen during this ſeparation? *Falſhood* attaches herſelf to *Holineſs*. Nothing ſucceeds. He is amazed at the plucking of a † bough, and ſeeing it ſtream with blood; he is amazed, and performs nothing: for holineſs unaſſiſted with truth and reaſon is ſoon loſt in amazement and ſilly wonderment.

* See page 401, 413, 414.

† C. 2. ſt. 30. So *Aeneas* plucks up a myrtle bough, and the ghoſt of *Polydore* ſpeaks to him from beneath. The fancy of latter poets could not but be ſtricken with ſo ſurprizing an adventure: *Taſſo* had his eye on this marvellous tale. B. xiii. ſt. 41, &c. But more particularly *Arioſto* in the tranſformation of *Aſtolfo*, whom *Spenſer* here chiefly follows.

Falſhood next conducts him to the palace of fooliſh *Pride*, built on a * ſandy hill: from which eſcaping, he ſets himſelf down to reſt at the lake of *Idleneſs*, and drinks of thoſe ſluggiſh waters, by which he is rendered feeble, and by theſe means is made a ſlave.

Let us now return to *Una* ſeparated from her Knight. Forſaken Truth meets with *blind Devotion*. Whom the poet calls CORCECA [c. 3. ſt. 18.] i. e. *Cui caecum eſt cor*; in alluſion to what the Apoſtle writes, *Rom.* i. 21. "Whoſe fooliſh heart was darkned". *Epheſ.* iv. 18. "Whoſe underſtanding is darkned, being alienated from the life of God, thro' ignorance that is in her, becauſe of the "BLINDNESS OF HER HEART": As 'twas owing to blind Devotion that Abbies, Monkeries, &c. were built and endowed, hence *Abeſſa* is the daughter of *Corceca:* which daughter was enriched with the ſpoil of the laborious and ſimple. ——The poet adds, "Wont to robbe Churches", meaning that the Church itſelf was robbed of its tythes, to enrich theſe ſuperſtitious houſes. This *Kirk-rapine*, or church-robber, was deſtroyed by the *Lion*, *Una*'s defender, that is, by our Engliſh King *Henry* VIII, or Queen *Elizabeth*, the defender of the faith. *Una* after ſome other "hair-breadth ſcapes" luckily meets with prince *Arthur*, who redeems her Knight, and ſtrips *Falſhood* of her borrowed garments, who flies to the wilderneſs to hide her ſhame: "Theſe ſhall hate the *whore* [*Dueſſa*] and ſhall make her *deſolate* [*fly to the wilderneſs*, c. viii. ſt. 50.] and *naked* [ſt. 46] *Revelat.* xvii, 16. But our poet in this fine allegory and deſcription had not only his eye on the *Revelations*, where the *Scarlet Whore* is deſcribed; but likewiſe on *Arioſto*'s deſcription of *Alcyna*, whoſe filthineſs and falſeneſs appeared as ſoon as *Rogero* put on the inchanted ring: i. e. when he viewed effeminate pleaſure and vanity with the eye of reaſon.

Holineſs and *Truth* once again united meet with *Deſpaire*. Truth fortifies him, puts him in mind of his great deſign in hand, *viz.* to ſlay the infernal fiend, the great Dragon. But firſt ſhe ſtrengthens his mind with thoſe Chriſtian virtues, thoſe heaven-born Siſters, *Faith*, *Hope* and *Charity*. Thus accoutred, he iſſues forth, ſlays the Dragon, and marries *Una*. "Let us be glad and rejoyçe, and "give honour to him: for THE MARRIAGE OF THE LAMB is come, and HIS "WIFE hath made her ſelf ready." *Revelat.* xix. 7.

THE ſecond book is the Legend of Sir *Guyon*, or of Temperance. *Guyon* has his name from to guide. *Ital. guidare. Gall. guider.* As Temperance, *à temperando.*

> "His carriage was full comely and upright,
> "His countenance demure and temperate,
> "But yet ſo ſterne and terrible in ſight,
> "That chear'd his friends, and did his foes amate. B. 2. c. 1. ſt. 6.

This temperate and even countenance was remarkable in † *Socrates*, and is highly philoſophical. What *Spenſer* adds, "But yet ſo STERNE, &c." This is exactly the philoſopher's countenance, ‖ ταυρηδὸν βλέπων.

* *Matth.* vii. 26.

† *Cicero de off.* I, 26. *Arrianus in Epict.* See too the deſcription of APETH in *Prodius' Hercules* as related by *Xen.* in his memoirs of *Socrates*. *L.* 2. *c.* 1. τὰ δὲ ὄμματα αἰδοῖ, τὸ δὲ σχῆμα σωφροσύνῃ.

‖ *Optima torvae Forma bovis.* Says *Virg. G.* iii, 51. The paſſage above cited is in *Plato's Phaedo: Spenſer* ſeems to have this very paſſage in his eye; and if I ſhould bring our Engliſh word Stern from ΤΑΥΡΗΔΟΝ, Etymology itſelf would not diſallow of it.

The adventure of *Guyon* is chiefly againſt a falſe inchantreſs named *Acraſia*, i. e. intemperance. *Taſſo* went before our poet, and pointed out the allegory of his poem, in which he tells us that " *Iſmen* and *Armida* [in *Spenſer*, *Archimago* and " *Acraſia*] are two deviliſh temptations which do lay ſnares for two powers of " the ſoul, from whence all other ſinns do proceed. *Iſmen* ſignifies that temp- " tation which ſeeketh to deceive with falſe belief the virtue opinative: *Armida* " is that temptation which laieth ſiege to the power of our deſires, ſo from that " proceed the errours of *opinion*; from this, thoſe of the *appetite*.

This ſo very nearly reſembled our poet's intention, that he has not only imitated, but tranſlated *Taſſo* literally in many paſſages. Nor could he well omit the great incantreſs *Circe*; by whom is imaged ſenſual pleaſure, that turneth men into brutes.

SECT. II.

'Tis not my intent to ſend you a perpetual commentary, but a ſhort ſpecimen. And tho' in general it may ſeem not difficult to trace the moral of the *Faery Queene*, yet to point out this minutely and particularly, and to follow our poet in his ſeveral imitations and alluſions, may be perhaps not quite ſo eaſy a taſk. Let however what has been already ſaid of this ſubject ſuffice at preſent; while I turn to another province, and that is of tracing out thoſe warriors and courtiers, imaged under fictitious names, who are ingaged in the cauſe of the *Faery Queene*. From the court of the *Faery Queene*, or *Queen Elizabeth*, the Knights ſet out, and to her court they are to return, to give an account of their various adventures. A hint of this nature may make ſome readers and commentators refine too much; but that we may proceed with a proper clue, let us go on from things known, to what otherwiſe would be dark and intricate.

WHAT reader is ignorant that kingdoms are often imaged by their Arms and Enſigns? When therefore I make the *Lion*, *Una*'s defender, to be the *defender of the faith*, *viz. England*, or our *Engliſh* King, I make no queſtion but this will be as readily allowed me, as to make *the Raven*, the *Daniſh* arms, to ſtand for the *Dane* himſelf.

" Ne ſhall the Saxons ſelves all peaceably
" Enjoy the Crowne, &c.
" There ſhall a *Raven* far from riſing Sunne
" With his wide wings upon them fiercely fly. B. 3. C. 3. ſt. 46.

Thus again in *the Ruines of Time*,

" What now is of th' *Aſſyrian* Lyoneſs,
" Of whom no footing now on earth appeares?
" What of the *Perſian* Beares outrageouſneſſe,
" Whoſe memory is quite worne out with yeares:
" Who of the *Grecian* Libbard now ought heares,
" That over-ran the Eaſt with greedy powre,
" And left his whelps their kingdoms to devoure?

The Aſſyrian Lyoneſs, meaning the *Aſſyrian* and *Caldean* empire imaged under a beaſt, which in the prophetic ſtyle ſignifies a Kingdom: it being uſual for the prophets, and that too very elegantly, to name countries, by the names of their enſigns or emblems. DAN. vii. 4. *The firſt was like a Lion* [the Aſſyrian and Caldean Empire] *A ſecond like a Bear* [the Perſian] *Another like a Leopard* [Alexander King of Macedon.] HIS WHELPS, his captains, who divided among themſelves the vaſt empires which he had conquered.

The Lion attends on *Mercilla* [B. 5. C. 9. ſt. 33.]

" Whyleſt underneath her feete, thereas ſhe ſate,
" An huge great Lyon lay, &c.

Mercilla is plainly Queen *Elizabeth*, and the Lady brought to the bar, is *Mary Queen of the Scots*. [*ibid.* ſt. 38.] Her two paramours, faithleſſe *Blandamour* and *Paridell*, [ſt. 41.] are the Earls of *Northumberland* and *Weſtmorland*. The poet tries to apologize for his Faery Queene's conduct towards this unfortunate priſoner; but his Faery Queene was——a *Woman*.

Give me leave to mention here with what addreſs, in a part of this Epiſode, *Spenſer* has varied from *Homer*, who tells us the * *Litæ* [Prayers] were ugly and lame; ugly, to ſhew their ſorrow; lame, to ſhew their humiliation. But our poet makes them fair virgins, attendants on *Mercilla*, Queen *Elizabeth*, as her Maids of honour: Add to this, that prayer, as praiſe and thankſgiving, is attended with a chearful countenance, and often in an erect poſture.

IN ſome places of his poem *Spenſer* has given us the names themſelves, leſt we might miſtake him. Thus he mentions *Sir Bourbon*, [B. 5. C. 11. ſt. 52.] meaning *Henry* King of *Navarre*, who was excluded the crown of *France* becauſe a proteſtant, and hence,

" In dangerous diſtreſs of a rude rout. *Ibid. ſt.* 44.

The Lady *Flourdelis* is the Genius of *France*. *Bourbon* in the encounter with the rabble rout, i. e. his rebellious ſubjects, flings away his ſhield, and thus becomes a recreant Knight: [*Relicta non bene parmula:* this being the greateſt mark of infamy in a warriour.] i. e. He leaves the proteſtant religion, and in lieu of it gains the crown,

" The love of lordſhips and of lands
" Made him become moſt *faithleſs and unſound*. *Ibid. c.* 12. *ſt.* 2.

However the Genius of his country, the Lady *Flourdelis*, ſtill looks on him as a recreant Knight; notwithſtanding ſhe is forced to admit him,

" So bore her quite away, nor well nor ill apaid. *Ibid. c.* 11. *ſt.* 64.

NOR leſs viſible is the Epiſode of *Belge*. [B. 5. C. 10. ſt. 6.]

* *Hom.* Il. ί. 498. Καὶ γάρ τε Λιταί εἰσι Διὸς Κοῦραι μεγάλοιο
Χωλαί τε, ῥυσσαί τε.
Etenim Preces ſunt Jovis magni filiæ,
Claudæque, rugoſæque.
I would read here, Καὶ γάρ ΤΟΙ Λ. *Etenim ſane P.*

" There

" There came two * Springals [The Marqueſs of *Hauree* and *Adolph Metkerk*] of full tender years,
" Farre thence from forrein land, where they did dwell,
" To ſeek for ſuccour of her and her peares——

Complaining of the afflicted ſtate of the *Netherlands*, and deſiring help from Queen *Elizabeth* againſt the Tyranny of the King of Spain. Prince *Arthur*, i. e. Sir *Philip Sidney*, undertakes this adventure.

We will ſtop here a little, and ſee what progreſs we have made in tracing out the names of theſe adventurous Knights. Prince *Arthur* then, is Sir *Philip Sidney*, our poet's great friend and patron; in his perſon, as † *Spenſer* tells us himſelf, is ſett forth *Magnificence:* this virtue ſhould mix in every virtue, as this heroe mixes himſelf in every adventure. He is imaged in *The brave courtier*'s character in *Mother Hubberd's tale*; and by way of contraſt *Burleigh* is ſlightly glanced at; for plainly alluding to his own caſe and circumſtances, he ſays,

" To have thy princes grace, yet want her peeres.

Burleigh at leaſt took the reflection to himſelf, and perſecuted our poor poet: hence he cloſes thus the ſixth Book,

" Ne may this homely verſe, of many meaneſt,
" Hope to eſcape his venemous deſpite,
" More than *my former writs*, all were they cleareſt
" From blameful blot and free from all that wite
" With which ſome wicked tongues did it backbite,
" And bring into *a mightie* Peeres diſpleaſure——

And, as it ſeems to me, he has the ſame alluſion in the fourth book, where by way of prologue and apology, he hints at the neglect and ſlights of this otherwiſe great man.

" The rugged forhead, that with grave foreſight
" Wields kingdoms cauſes, and affairs of ſtate,
" My looſer rimes, I wote, doth ſharply wite,
" For prayſing love——

If Prince *Arthur* is Sir *Philip Sydney*, will you forgive me for a little refinement, which I acknowledge I have elſewhere ſpoken againſt? Turn then to Book i. C. ix. ſt. 19. and ſee the preſents (agreeable to ancient guiſe and manners) which the Redcroſs Knight and Prince *Arthur* give each to the other. Why did the Chriſtian Knight give to Prince *Arthur* the New Teſtament? Surely 'twas becauſe he thought that the author of the *Arcadia* wanted ſuch a preſent.

'Tis traditional (whether from the poet himſelf I never could learn) that Prince *Arthur* repreſents Sir *Philip Sydney*. But were it not for this tradition, I ſhould be inclined to believe the Earl of *Leiceſter* imaged under this faery knight: 'twas

* Springals, comes from to Spring, *germinare, q. d. viri germen ſeu ſurculus*, ſays *Skinner*. *Phaer* uſes it in his tranſlation of Virg. vi, 861. *Egregium forma juvenem*, A goodly Springold yong.

† See his Letter to Sir *W. Raleigh*.

the

the Earl of *Leiceſter*, who made that great figure in the *Netherlands*; 'twas he whom Queen *Elizabeth* even encouraged in his addreſſes to her: and if we judge too from his Character, he wanted this preſent from the Redcroſs Knight, much more than Sir *Philip Sydney*.

But it ſeems more plain that *Blandamour* and *Paridell*, are the Earls of *Northumberland* and *Weſtmorland*, who engaged in the cauſe of the Queen of *Scotland*. *Blandamour* is the Earl of *Northumberland*, becauſe the poet calls him,

" The hot-ſpurre Youth—— B. 5. C. 1. ſt. 35.

This was the well known name of the young *Percy*, in the reign of K. *Henry* IV. And *Paridell* is the Earl of *Weſtmorland*, ſo famous for his many love-intrigues.

As kingdoms are known by their enſigns or emblems, ſo are Knights. Sir *Scudamore* then is no fictitious Name, for his ſhield was not many years ago found in his houſe, with all the blazoning that our poet deſcribes: which information I received from a woman, whoſe good ſenſe has made an admirer of *Spenſer*.

Nor will it be very difficult with our clue to find the alluſion of the *Babes bloody hands*: the adventure of the ſecond day, which was aſſigned to Sir *Guyon*. He is called *the bloudy-handed babe*, and hence *Ruddymane*. B. 2. c. 3. ſt. 2. And this will be made to appear from *Spenſer*'s words in his view of *Ireland*, " The Iriſh " under *Oneal* cry *Launderg-abo*, that is the BLOODY-HAND, which is *Oneals* " badge." The rebellion then of the *Oneals* ſeems to be imaged in this epiſode: they all drank ſo deep of the charm and venom of *Acraſia*, that their blood was *infected with ſecret filth*. [B. 2. C. 2. ſt. 4.] The ungovernable tempers of the *Oneals* hurried then into conſtant rebellions; as may be ſeen in *Cambden*'s account of the rebellion of the Iriſh *Oneals*. But to make this hiſtorical alluſion ſtill clearer, I will cite a paſſage from *Cambden* in the life of Q. *Elizabeth*. *Ann.* 1567. " Thus did *Shan-Oneal* come to his bloody end: A man he was who had ſtained " his hands with blood, and dealt in all the pollutions of unchaſt embraces.—— " The children he left by his * wife, were *Henry* and *Shan*: but he had ſeveral " more by *O-donnell*'s wife, and others of his miſtreſſes."

In the fifth book of the *Faery Queene*, *Irene* becomes a ſuppliant for ſuccour againſt an oppreſſive tyrant: and for this enterprize *Arthegall* is choſen. Is not *Irene* the ſame as *Ierne*, Ireland? And who can *Arthegall* be, but *Arthur* Lord *Grey* of *Wilton*, Lord Lieutenant of *Ireland*; who drove the *Spaniards* from thence, and was ſucceſsful againſt the rebels? The detraction and envy he met with, is finely deſcribed by our poet at the end of the twelfth and laſt Canto. This tribute of praiſe *Spenſer* could not well help paying him, as he was his Secretary. Leſt too we ſhould miſs the application, his arms are blazoned in alluſion to his name,

" His creſt was covered with a couchant hownd,
" And all his armour ſeem'd of antique mould,
" But wond'rous maſſy and aſſured ſownd,
" And round about yfretted all with gold,
" In which there written was with cyphers old,
" *Achilles armes which Arthegall did win.*

* 'Tis her that *Spenſer* introduces. B. 2. C. 1. ſt. 35, 36, 37.

" And

" And on his ſhield enveloped ſevenfold
" He bore a crowned little *Ermilin*,
" That deckt the aſure field with her fayre pouldred ſkin. B. 3. C. 2. ſt. 25.

GRISEUM, in the barbarous Latin age, ſignified fine furr, or Ermin. " GRI-" SEUM, *Griſium*, *pellis animalis cujuſdam*, *quod vulgo* Vair *Gelli appellant*, &c." *Car. du Freſne*. *Chaucer*, picturing the dreſs of the *Monk*, in the *Prologue* to the *Canterbury Tales*, ſays,

" I ſee his ſleves purfiled at the hand
" With GRYS, and that the fineſt in the land.

i. e. I ſee his ſleeves at his handwriſts fringed with the fineſt furr or ermin that could be procured. *I ſee, &c.* is very elegantly uſed by our old poet, who paints as preſent, what was then abſent. So *Virgil Aen.* VI. 87.

Et Tybrim multo ſpumantem ſanguine cerno.

The Creſt likewiſe of the Knight's helmet was a GRAY *hound*, ready to ſpring on his prey. His name too *Arthegall* correſponds with his Chriſtian name *Arthur*; and means here *Arthur's peer*.

I hardly doubt but *Timias* is Sir *Walter Raleigh*: how finely and tenderly is touched the Queen's reſentment for his debauching one of her maids of honour? his confinement, and baniſhment from court, and his reconcilement afterwards?

" *Is this the faith?* ſhe ſaid, and ſaid no more
" But turn'd her face, and fled away for evermore. B. 4. c. 7. ſt. 7.

SECT. III.

Theſe kind of allegories and hiſtorical alluſions, are like riddles; the pleaſure lies in finding them out ourſelves, and the danger, in perſuing them too far. Nor can I believe that a commentator will be thanked for his diſcoveries. A hint is ſufficient; and then who cannot read over the hiſtory of Queen *Elizabeth*'s reign, and make applications for himſelf? Be it ſo then: and we will turn to the more learned and *dryer* kind of ſtudies; as our province lies chiefly in correcting, vindicating, or blaming, if any thing ſhould appear blame-worthy.

Our poets formerly furniſhed themſelves with a ſufficient and ample ſtock of goods, before they thought of exhibiting their wares to the publick inſpection or ſale. For it would have been labour in vain to preſume to offer to the Court, (I am ſpeaking of Queen *Elizabeth*'s Court) any thing, but what was ſubſtantial and well-wrought. Now the poet's commerce or traffic lies, wherever beauty or harmony may be found: and 'tis his buſineſs to ſeek whatever is fair and good, both in the contemplation of nature, and in the ſtudy of antiquity. *Spenſer* came well furniſhed with both theſe: and unleſs the reader too in ſome meaſure reſembles his author, he will certainly want both eyes to perceive, and ears to hear.

But my province at preſent is to conſider the latter of theſe, *viz.* our poet's knowledge of antiquity, and ancient books. The learned author of the *Remarks on Spenſer* has ſhewed ſeveral of his imitations and fables, and with equal modeſty, as learning, has well explained and illuſtrated many paſſages. In this ſpecimen give me leave to ſupply ſome things which he has omitted: and be pleaſed to remember that I ſend you only a ſketch.

What poet ſhall I firſt take in hand? whom preferable to his *Tityrus*, " his " renowmed poet, the well of undefiled Engliſh?" whoſe footſteps with reverence *Spenſer* always followed. I could wiſh however that he never thought of compleating *the Squier's tale*,

" Or call up him that left half told
" The ſtory of *Cambuſcan* bold,
" Of *Cambell* and of *Algarſife*,
" And who had *Canace* to Wife———

I muſt own that when I red *Chaucer*'s tale, and the completion of it by *Spenſer*, that he ſeemed below himſelf. 'Tis elegant however to imitate *Chaucer* in the introduction to the ſtory,

" * Whylome as antique ſtories tellen us,

Which is the beginning of the *Knight's tale*. I hardly think that a ſtory promiſing ſo fair in the beginning ſhould be *left half told*. I rather think with *Spenſer*, that *wicked Time hath defaced that famous monument*: or a negligent tranſcriber might have loſt *Chaucer*'s original copy. For as to thoſe verſes in Mr. *Selden*'s *MS.* which perhaps influenced *Milton*'s judgment, I make no doubt of their being ſurreptitious: and to me they ſeem to have been added by *Lidgate* the famous Monk of *Berry*; for they are exactly after his caſt.

WILL you acknowledge with me, that the authority of *Chaucer*, conſidered merely as authority, ſtands in the ſame rank with the authorities of more antient poets? If ſo then *Spenſer* had † *Chaucer*'s authority for making " *Morpheus* the " God of Slepe." He had *Chaucer* too before him, when he wrote that beautiful deſcription, in the firſt book of " *Morpheus*' houſe."

" There never yet grewe corne, ne gras,
" Ne tre, ne nothing that ought was,
" Ne beſt, ne man, ne nothing elles,
" Save that there werin a fewe welles,
" Came renning fro the clyffes adowne
" That made a dedly ſlepinge ſowne,
" And rennyn downe right by a cave
" That was undir a rocke ygrave
" Amyd the valey wondir depe
" There as theſe goddis lay aſlepe
" *Morpheus*, and *Eclympaſteyre*,
" That was the god of ſlepis heire.

Spenſer's verſes, as printed by *Hughes* are,

" And more to lull him in his ſlumber ſoft,
" A trickling ſtream from high rock tumbling *down*
" And ever drizling rain upon the loft,
" Mixt with a murmuring wind, much like the *ſound*
" Of ſwarming bees———

* *Spencer.* B. 4. c. 2. ſt. 31. The ſame elegance is uſed by *Longinus*, who imitates *Plato*, ſpeaking of *Plato*. See the paſſage illuſtrated and corrected in *Remarks on B. Johnſon.*

† *The dreme of Chaucer.* ℣. 136.

But

But this is neither *Spenſer*'s ſpelling, nor *Spenſer*'s rhime: he wrote **bowne** and **ſowne**, as *Chaucer* did before him.

It would be a ſhame to leave ſuch a word as *Eclympaſteyre* unnoticed, whatever *Chaucer*'s editors might think of the matter; from *Ovid*'s verſe,

" *Hunc* Icelon *ſuperi*, *mortale* Phobetora *vulgus*
" *Nominat* ——

We may be led to conjecture what *Chaucer* wrote; which perhaps might be, *Ecelo Phobeteyre*, as we now uſe to write both the Chriſtian and Surname, or as the Roman *prænomen* & *nomen*.

In *the Houſe of Fame* likewiſe he has the following,

" Unto the God of Slepe anone,
" That dwellith in a cave of ſtone,
" Upon a ſtreme that cometh fro Lete,
" That is a flode of hell unſwete
" Beſide a fulke men clepe Cimerie,
" There ſlepith aye this God unmerie.

I turned to the gloſſary and there found " FULK, a hollow place. *Sp. Sk.* thinks it ſhould be *Sulk*, *Lat. ſulcus*, a furrow, a trench, a ditch.". The paſſage is thus to be pointed,

" Upon a ſtreme that cometh fro Lete,
" (That is a flode of hell unſwete)
" Beſide a **fulke** [or **folke**, *vulgus*.] Men clepe Cimerie.

i. e. The God of Slepe dwells in a cave, [*ſpelunca*, Ov. XI, 592.] upon a ſtream that comes from *Lethe* [*ꝟ*. 603.] beſide a people, a *folke*, named *Cimmerii*, [*prope Cimmerios ꝟ*. 592.]

But pray read over *Ovid*'s deſcription,

Eſt prope Cimmerios longo ſpelunca receſſu,
Mons cavus, ignavi domus et penetralia Somni:
Quo nunquam radiis oriens, mediuſve, cadenſve,
Phoebus adire poteſt: nebulae caligine mixtae
Exhalantur humo, dubiaeque crepuſcula lucis.
Non vigil ales ibi criſtati *cantibus oris*
Evocat Auroram: nec voce ſilentia rumpunt
Sollicitive canes, canibuſve ſagacior anſer.
Non fera, non pecudes, non moti flamine rami,
Humanaeve ſonum reddunt convicia linguae.
Muta quies *habitat. Saxo tamen exit ab imo*
Rivus aquae Lethes: per quem *cum murmure labens*
Invitat ſomnos crepitantibus unda lapillis.

I tranſcribe theſe verſes from *Burman*'s edition, in which I am miſtaken if all is right. For what is *criſtati cantibus oris*——is his mouth, or tongue, or crowing creſted? is *oris*, his head? and does the cock ſing with his creſted head?

But how eaſy, without any forced figures of ſpeech, which here too will avail nothing, to read

Non vigil ales ibi criſtatus *cantibus oris*
Evocat Auroram———

So in *Faſt.* L. 1. 455. he ſays, *Criſtatus ales:* and hence *Milton* in *Paradiſe Loſt.* vii, 443.

" The creſted Cock.

Chaucer tranſlates *ſagacior anſer*, the *waker* gooſe, in *the aſſembly of fowles*, ℣. 358. Why called ſo, is well known from the Roman *hiſtory*. *Ovid* admits here no noiſe but that which a murmuring ſtream makes, (as the author of the *Remarks* obſerves) but *Spenſer* has very juſtly introduced the trickling ſtream, ever-drizling rain, and murmuring wind. And herein the poet or *maker*, differs from the tranſlator, in knowing when to add, or diminiſh, or vary, as his ſubject requires, and his own obſervations on beauty and nature can beſt inſtruct him. I cannot yet leave *Ovid*; read the following with the imitation,

Humanaeve ſonum reddunt convicia linguae.

" Nor peoples troublous cryes
" As ſtill are wont t' annoy the walled towne
" Might there be heard.

Tanaquil Faber abuſes this verſe, and thinks it not written by *Ovid:* perhaps he did not ſee the conſtruction, *convicia humanae linguae*, means *the reproachful tongue of man*, by a figure named EN ΔIA ΔYOIN. Nor did *Heinſius*, with all his ingenuity, ſee the like conſtruction in L. VIII. 712.

———ANNIS AEVOQUE *ſoluti*
Ante gradus ſacros cum ſtarent———

Annis & aevo, i. e. *Old age.* You ſee in *Spenſer Quiet* is perſonalized, and thus too it ſhould be printed in *Ovid.* But the moſt difficult of all is ſtill to come,

Saxo tamen exit ab imo
Rivus aquae Lethes: PER QUEM *cum murmure labens*
Invitat ſomnos crepitantibus unda lapillis.

i. e. *Per quem rivum unda labens*, &c. And how hard is the conſtruction to make *rivus* in the former part of the ſentence to ſtand for a river, in the latter part for the channel of a river? *Ovid* ſeems to have *Horace* in view, *Epod.* II.

Fonteſque lymphis obſtrepunt manantibus,
Somnos quod invitet leves.

Hence *Milton* in *Il penſeroſo.*

" And the waters murmuring,
" With ſuch conſort as they keep,
" Entice the dewy-feather'd Sleep.

Spenſer

Spenſer leaves *Ovid*, and follows *Chaucer*; who ſays,

" Came renning fro the Clyffes adowne——

Ovid ſays, " riſing from the bottom of the rock." In *Spenſer*'s verſes there is a *lulling ſlumbering ſoftneſs*, that wonderfully accommodates itſelf to the thing deſcribed.

Book VI. c. X. st. XXIV.

" And eke themſelves ſo in their dance they bore,
" That two of them ſtill froward ſeem'd to be,
" And one ſtill towards ſhew'd her ſelfe afore;
" That good ſhould from us go, then com, in greater ſtore.

So 'tis printed in the Fol. 1611. **froward** is *averſe*. In the *Rom. of the Roſe*, ℣. 4940.

" So froward is it from ſadneſſe
As **to us ward**, ſo **from** or **fro us ward**.

Again,

" Whether in *Paphos* or *Cytheron* hill. B. 3. c. 6. ſt. 29.

" He ſhould have ſaid *Cythera*," ſays the learned author of *the Remarks*: but in the Oriſon of *Palamon* to *Venus* we read,

" Thou gladdir of the mount of *Citheron*. ℣. 2225.

And *Dryden* ſays *Citheron* twice in his verſion of this tale; as thinking *Chaucer*'s authority ſufficient.

Book I. c. VI. st. I.

" As when a ſhip, that flies faire under ſaile,
" An hidden rocke eſcaped hath unwares,
" That lay in waite her wrack for *to bewaile*,
" The mariner yet halfe amazed ſtares
" At peril paſt, and yet *it dout* ne dares
" To joy at his *foole-happy* overſight.

This is the reading in Fol. 1611. But in the older Quarto tis ſpelt, *doubt*. **Her wracke to bewaile**, means not *to lament her wrack*: but in the old Engliſh, **to waile**, or **to bewaile**, means *to make choice of, to ſelect*. *Gawin Douglas*,

" Wale out al thaym bene waik & unweildy.
Et quicquid tecum invalidum——Delige. Virg. V, 716.

" Tharewith *Anchiſes* ſon the wyſe *Enee*
" Perordure choſin of every degre
" Ane hundreth gay Ambaſſiatouris did wale,
" To pas unto the Kingis ſtede riale.

Tum

Tum ſatus Anchiſa DELECTOS *ordine ab omni*
Centum oratores auguſta ad moenia regis
Ire jubet—— Aen. VII, 152.

In *the Teſtament of Creſeide*, in *Chaucer*, ỳ. 30. *Wailid wine*, is choiſe wine.

Concerning the etymology you may, if you think proper, conſult the Gloſſary at the end of *Douglas' Virgil*, and the very learned editor of *Junius* in WEAL. See too Welen, *eligere:* in the German dictionaries. A Latiniſt would bring it from *velle*, to will; for what we will, we chooſe: A Grecian from ἑλεῖν, Fελεῖν, among other ſignifications, *capeſſere*, *eligere*.

In this ſignification how poetical then has *Spenſer* expreſſed himſelf? *The rock lays* (as it were) *in wait deſignedly to make a wrack of her: chooſes her out for that purpoſe*, &c.

" The mariner yet halfe amazed ſtares
" At peril paſt, and yet *it douts*, ne dares
" To joy at his foole-happy overſight.

i. e. *and yet he dreads it*, from the *Ital. dottare*, and ſo uſed by *Chaucer*, whom our poet perpetually follows. But the Fol. 1617. reads, *and yet in doubt*. Which may be right, but 'tis conjectural, for the edition is of no authority.

BUT I am forgetting myſelf; and dwelling too much on particulars. I will only then add, that *Spenſer* in imitation of *Chaucer*, uſes tho, for *then*. then, than. thereas, whereas, where. withouten, without: correct therefore,

" Whoſe folds diſplaid
" Were ſtretcht now forth at length *without entraile*. B. I. C. I. ſt. 16.

and read,——*withouten traile*, i. e. without trailing or dragging on the ground. Forthy, A. S. Foꞃðı.

" Theſe idle wordes (ſaid ſhe) doe nought aſwage
" My ſtubborne ſmart, but more annoiaunce breed.
" FOR NO no uſuall fire, no uſuall rage
" Yt is, O nourſe, which on my life doth feed. B. 3. C. 2. ſt. 37.

It ſeems to me that our poet gave it,

" FORTHY no uſual fire, no uſual rage——

Or,

" FOR WHY, no uſual fire——

THE addition of y or i to verbs of the perfect tenſe need not be mentioned but to correct our author; inſtead therefore of,

" His mother eke, more to augment his ſpight,
" Now brought to him a flaming fyer brond,
" Which ſhe in ſtygian lake, AY BURNING bright
" Had kindled. B. 2. C. 5. ſt. 22.

I would read,——YBURNING *bright*——How could ſhe kindle it, if it had been *always burning?* But this pointing may ſeem to help the Senſe,

" Which ſhe, in ſtygian lake ay burning bright,
" Had kindled——

This will not much mend the matter, for the *lake* of brimſtone burnt not *bright*, but ſerved only to make *darkneſs viſible*.

Give me leave now to explain and correct a verſe in *Chaucer*, where he is deſcribing *the Prioreſſe*; having finiſhed her mental qualifications, he ſpeaks of her perſon and dreſs,

" Full fetiſe was her cloke, as I was ware. ℣. 157.

I can get no inſight into the meaning of this verſe from any edition or gloſſary: I thought once that *ware* was thus written to rhime to the word *bare*, and was the ſame as *warne*, i. e. aſſured. But *Chaucer* draws the characters of the Pilgrims, and deſcribes their particular dreſſes, from his own obſervations. I think therefore the place corrupted, and without altering a letter, and by an eaſy tranſpoſition, we may read,

" Full fetiſe was her cloke as was iware.

i. e. Her cloak was very neat, and as handſome as was worn by any woman.

For in compoſition ſometimes increaſes the ſignification, and ſometimes gives the word an ill ſenſe. As Forory, very dry or ſapleſs: Fordon, undone. The former word is to be reſtored to a paſſage in the *Squier's tale*,

" Amid a *tre, for dry* as white as chalk,
" As Canace was playing in her walk,
" There ſat a faucon.

Theſe verſes thus pointed and red convey no manner of Ideas, or at leaſt not ſuch as the author intended. With a ſmall alteration let us read,

" Amid a *tre fordry*, as white as chalk
" (As Canace was playing in her walk)
" There ſat a faucon.

i. e. Amidſt a ſapleſs withered tree there ſat a white faulcon.

I omit many expreſſions that *Spenſer* borrows from *Chaucer*, ſuch as, *Put in his hode an ape——well to file his tongue——doughty douſipeers——coſt him many a Jane——well mote thou the*——SIT: to become, ſuit, agree with: *It ſits well*, 'tis highly proper. Correct therefore your *Spenſer* in B. I. C. I. ſt. 30.

With holy father FITS *not with ſuch things to mell.*

Again, in B. I. C. 8. ſt. 33.

And ſaid, old Sire, it ſeems thou haſt not red
How ill it FITS *with that ſame ſilver hed*
In vaine to mock.

In both theſe places we muſt read SITS, which was *Chaucer*'s expreſſion; and FITS is the gloſs, or proſaic interpretation. But if you will not believe me, turn to the oldeſt quarto edition, and there you will find it, as I have reſtored it. I will mention no more of theſe kind of expreſſions at preſent; tho' many more might properly be mentioned were I writing a book; but I am writing only a letter.

BEFORE I lay *Chaucer* out of my hands pray read the following lines tranſcribed from the *Ploughman's tale*, which is a continued Satyre againſt the Clergy, and written in imitation of *Piers Ploughman's viſion*.

" They take on 'hem royall power
" And ſay they havin Swerdis two,
" One curſe to hell, one ſle men here———

He plainly means the eccleſiaſtical power, with the civil power at their command; with one they damn, with the other they kill. But I cite theſe verſes to explain a very difficult paſſage in *Milton's Lycidas*,

The hungry ſheep look up, and are not fed,
But ſwoln with wind, and the rank miſt they draw,
Rot inwardly and foul contagion ſpread:
Beſides what the grim wolf with privy paw
Daily devours apace and *nothing fed*,
But that *two-handed engine* at the door
Stands ready to ſmite once, and ſmite no more.

Nothing fed, as 'tis in my edition, and whilſt I write, I have no other to conſult, ſhould be *Nothing ſed:——the grim wolf*, i. e. the hierarchy: *Nothing ſaid*, i. e. no evangelical teaching: nothing but threatnings of the Eccleſiaſtical Sword, *the two-handed engine:* See *Milton Paradiſe Loſt*. B. VI. ℣. 251. *With huge two-handed ſway Brandiſh'd aloft:* Which they have at their beck to ſmite once, and not twice; to make a thorough diſpatch once for all: *to ſmite once and ſmite no more*, is the ſcripture language. 1 *Samuel* xxvi, 8. *Let me ſmite him, I pray thee, with the ſpear, even to the earth at once, and I will not ſmite him the ſecond time.*

SECT. IV.

WERE I to dwell on every book that *Spenſer* has imitated, ſo circumſtantially as I have on *Chaucer*, I ſhould much exceed my preſcribed bounds: tho' in the ſtream of my diſcourſe, perhaps, you might meet with ſomething worth the picking up. Among the books that our poet conſulted *Arioſto* and *Taſſo* ought not to be overlooked. From the * former is taken all that deſcription of Prince *Arthur*'s ſhield, [B. I. C. 7. ſt. 33.] with its amazing effect: † and the Squier's bugle horn. [B. I. C. 8. ſt. 3.] *Britomart*'s enchanted ſpear, is the golden lance of *Bradamant*: *Brigliadore* is the name of *Orlando*'s, as well as *Guyon*'s horſe:

* *Orlando Fur.* B. 2. ſt. 55. where the magical ſhield of *Atlant* is deſcribed, and the tranſlator ſays " the imitation is taken from *Meduſa*'s head." This ſhield came into the poſſeſſion of *Rogero*.

† *Ibid.* B. 15. ſt. 10. *Aſtolfo* receives a horne from *Logeſtylla* [who repreſents, virtue, reaſon, &c.] the ſound of which breeds terror in his enemies.

the whole tale of *Geneura*, written likewiſe by Mr. *Turbervill*, and from which our *Shakeſpeare* has made a Play, is imitated in the Second Book, Canto IV. and the tale of the *Squire of Dames* in the Faery Queen is imaged from the Hoſt's tale in *Orlando Furioſo*.

From *Taſſo*'s inchanted Iſland to which Rinaldo arrives, is taken the deſcription of the floating iſland [B. 2. C. 6.] And more particularly *Acraſia*'s bower [Canto 12] That paſſage of *Spenſer* where Sir *Gyon* overthrows the bowl of wine, and breaks the ſtaffe of *Pleaſure*'s porter, is imitated by *Milton* in *Comus*.

My time will not permit me to ſhew his imitations from the Romance writers: tho' one paſſage of our poet from *Heliodorus* I cannot paſs over, and that is where Sir *Satyrane*'s education is deſcribed,

" And eke wyld roring bulls he would him make
" To tame, and ryde their backes not made to bear. B. I. c. 6. ſt. 24.

How ſtrange will it appear to many a reader, to find a young prince taught to tame and to ride upon the backs of wild bulls? But in the tenth book of *Heliodorus*, you will find that *Theagenes* both tamed and rode on the back of a wild bull. We have at *Oxford* now a very valuable monument of this ſtrange kind of ſport, of which I here ſend you an engraving.

This was a ſport, to inure the youth to warlike exerciſes, uſual at *Theſſaly*, and by *Caeſar* brought to *Rome*. But as Dr. *Prideaux* has already treated of this ſubject in his diſſertations upon the *Arundel* marbles, I ſhall only add that the modern Bull Feaſts in *Spain* ſeem plainly to be derived from this ſtrange exerciſe and ſport, firſt begun by the *Centaurs*, who from thus hunting and driving away the herds of their neighbours had their original names; then a publick paſtime among the *Theſſalians*, afterwards among the *Romans*; and at laſt ending in a *Spaniſh* Bull feaſt.

If you aſk me why I think that *Spenſer* had this exerciſe for his young heroe from *Heliodorus*, and not rather from *Pliny* or ſome of the *Roman* hiſtorians, my reaſon is becauſe he was a great reader of this *Romance* writer, as well as his patron *Sir Philip Sydney*, and both of them great imitators of him; and the exerciſes and education of the Heroe of the Romance, would appear not improper, for a Knight in Faery land.

Spenſer made himſelf maſter of ancient mythology, and conſulted ſuch kind of writings as was proper for his allegorical poem. But does he conſtrue always right? In his deſcription of the Giant *Orgoglio*, i. e. *Pride*, he adds,

" The greateſt *Earth* his uncouth mother was,
" And bluſtring *Aeolus* his boaſted Sire. B. I. C. 7. ſt. 9.

Hyginus ſays, *Ex Aethere et Terra* SUPERBIA. *Spenſer* conſtrues then *Aether*, air, wind, *Aeolus*. *Heſiod* tells us [*Theog.* ℣. 147.] the Giants were born of Heaven and earth; and calls this brood ὑπερήφανα τέκνα, *ſuperba proles*. But what *Spenſer*'s interpretation was I can't ſo eaſily determine, as that he has very elegantly applied it to his own purpoſe, which is ſufficient for a poet.

THE daughters of old *Nereus* are mentioned by *Homer*, *Heſiod*, *Virgil*, and the mythological writers. *Spenſer* mentions them too, [ſee B. 4. C. 11. ſt. 48.] but he kept his eye on *Heſiod*, where, tho 'tis ſaid that *Nereus* had fifty daughters: yet in the edition of *Heſiod* which *Spenſer* uſed, there was two of the number wanting, for Πρωτῶ is mentioned twice, and ſome other name ſhould be inſerted: and *Thöe*, who has a being in *Homer*, *Il.* σ'. 40.

Νησαιη, Σπειώ τε, Θόη Θ', Ἁλίη τε Ϝοῶπις,

is dwindled down to a meer epithet in *Heſiod*, [Theog. ℣. 245.]

Κυμοθόη, Σπείω τε θοὴ, Θαλίη τ' ἐρόεσσα——

Light-foote Cymothoe, ſays *Spenſer*; and mentions not *Thöe*. But his creative faculty makes two, *Phao* and *Poris*, and thus compleats the number. I know the verſe in *Heſiod* may be altered by pointing; and I know too that *Thalia* is a Nereid in *Virgil*,

Neſaee, *Spioque*, THALIAQUE, *Cymodoceque*——

But you will give me leave to propoſe my thoughts: and that is *Thalia* the Muſe, was made a *Nereid* by a corrupt reading in *Heſiod*: but the corruption was older than the times of *Virgil*, and 'tis no wonder the Mythologiſts ſhould err, when they erred in ſuch good company: for I hardly doubt but *Heſiod* wrote,

Κυμοθόη, Σπειώ τε, Θόη Θ', Ἁλίη τε Ϝοῶπις——

But as theſe letters were not all invented in his time, we will ſuppoſe they ſtood thus,

ΚΥΜΟΘΟΗ ΣΠΕΟ ΤΕ ΘΟΗ ΘΑΛΙΗ ΤΕ ϜΟΟΠΙΣ.

Thus you ſee not a letter changed. And ſhall *Virgil*'s authority countenance the old writing? Yet *Virgil* would not ſay *Thalĭa*: Nor is *Thalia* mentioned as one of the daughters of *Nereus* by *Apollodorus*, L. I. C. II. Pray think not the worſe of my modeſty for accuſing *Virgil* of a blunder. I can aſſure you I had rather you accuſed my learning. However, to go on with a little more confidence be pleaſed not to lay your *Homer* out of your hand, nor your *Heſiod*, 'till you have made ſome other alterations:

ΝΗΜΕΡΤΗΣ τε καὶ ΑΠΣΕΥΔΗΣ Il. σ'. 38.

Should be,

ΝΗΜΕΡΤΙΣ τε καὶ ΑΠΣΕΥΔΙΣ.

And

And in *Heſiod* [*Theog. ℣.* 263.] we muſt read NHMEPTIΣ. Correct likewiſe your *Hyginus*, *Nemertis*, *Apſeudis*: with the ſame termination as Δωρὶς, Θέτις, &c. For none of the ladies of antiquity (amongſt whom I ever made any acquaintance) had their names ending in HΣ.——I am certain you will applaud my juſtice to the fair ſex, who am very careful, as you ſee, leſt they ſhould be called out of their *proper* names.

I omit *Spenſer*'s imitations of his friend and patron, *Sir Philip Sydney's Arcadia*, and will juſt mention the learned Biſhop of *Dunkeld*, the tranſlator of *Virgil*: who in numberleſs places uſes **can** for *gan*, *began*: *Chaucer* but ſeldom, as in the *Court of Love*, ℣. 224.

" Yet half for drede I *can* my viſage hide.

In the Scotiſh dialect **warr** is *worſe*: **war and war**, *worſe and worſe*:

" Quhil pece & pece the eild ſyne war and war
" Begouth to wax—

i. e. whilſt by little and little the age afterwards grew worſe and worſe.

" *Deterior donec paullatim ac decolor aetas*—— Virg. Aen. VIII. 326.

This very tranſlation *Spenſer* ſeems to have in his eye;

" But when the world woxe old, it woxe **warre** old,
" (Whereof it hight) and having ſhortly tride
" The traines of wit, in wickedneſſe woxe bold
" And dared of all ſinnes the ſecrets to unfold.

B. 4. C. 8. ſt. 31.

So in his paſtorals, *December*. *Aegl.* IX.

" They ſay the world is much **war** then it woont,
" Al for her ſhepheards is beaſtly and bloont.

SECT. V.

It would be altogether unpardonable in an editor, ſhould he overlook the peculiarities of his author, and the manner of expreſſion borrowed from other languages. Such are

I. Greciſms, as

" Or who ſhall let me now
" On this vile body *from to wreak* my wrong.

B. 2. C. 8. ſt. 28.

i. e. who ſhall hinder me from revenging, &c. *from to wreck*, ἀπὸ τῦ τίσαθαι.

" Where both awhile would covered remaine,
" And each the other *from to riſe* reſtraine.

B. 2. C. 12. ſt. 64.

i. e. from riſing, ἀπὸ τῦ ἀνίσαθαι.

" Be ſure that nought may ſave thee *from to dy.*
B. 3. C. 12. ſt. 33.

From to dye, ἀπὸ τῦ θανεῖν.

THERE is no reader of *Homer*, who is ignorant that φίλος often means no more than *ſuus*: ſo φίλος υἱὸς, *ſuus filius*: φίλην πατρίδα, *ſuam patriam.* After the ſame manner *Spenſer* uſes *dear*,

" That blind old woman and *her daughter dear.*
B. I. C. 3. ſt. 22.

i. e. her own daughter. Hence I am apt to imagine that a kind of Gloſs, or doubtleſs, as it ſeems to me, a corruption, is gotten into a paſſage, where he is ſpeaking of *Agave*, who with the reſt of that mad rout tore her ſon *Pentheus* in pieces for ſlighting the rites of *Bacchus*:

" Like raging *Ino*, when with knife in hand
" She threw her huſband's murdred infant out:
" Or fell *Medea*, when on *Colchicke* ſtrand
" Her brother's bones ſhe ſcattered all about:
" Or as that madding mother, mongſt the rout
" Of *Bacchus* prieſts, *her* OWNE DEAR *fleſh* did teare——
B. 5. C. 8. ſt. 47.

I would read,

" Or as that madding mother, mongſt the rout
" Of *Bacchus* prieſts, *her* SONS DEAR *fleſh* did teare——

i. e. her own ſon's fleſh. *Spenſer* in his tranſlation of *Virgil's Culex*, ſays,

" to which of yore
" Came the BAD *daughter* of old *Cadmus* brood,
" Cruel *Agave.*

That inſtead of BAD *daughter* we ſhould read MAD *daughter*, with a very little variation, no one can doubt that knows the ſtory, and will turn to the original, *Victa furore* AGAVE. So above *madding mother.*

UNDER this article of *Greciſms*, I will mention an imitation of a paſſage in *Sophocles*: the tragedian himſelf runs the hazard of a far-fetch'd expreſſion; what then ſhall be ſaid of his imitators?

Ὅσα τὸν δύσηνον ἐμὸν θρηνῶ
Πατέρ', οὗ κατὰ μὲν βάρβαρον ἄϊαν
Φόνιος Ἄρης ἐκ ΕΞΕΙΝΙΣΕ. *Electr.* ℣. 94.

Quantopere miſerum meum lugeo
Patrem, quem in barbara terra
Non Mars cruento excepit hoſpitio.

The poet *Archilocus* called blood and ſlaughter, Ἄρεος ξείνια. 'Tis no more ſtrange that an editor ſhould propoſe here ſo frigid a reading as, ἐξήνυσε, *confecit*, diſpatcht;

diſpatcht; than in our engliſh *Sophocles* to find his bold, hazardous, phraſes often brought down to the plain idiom of tame poets. *Virgil* is very fond of *excipere* in the ſame ſenſe, as I think; tho' the commentators give it a different turn; as among many other places, you may ſee in *Aen.* X, 385.

Nam Pallas ante ruentem,
Dum furit, incautum crudeli morte ſodalis,
Excipit, *atque enſem tumido in pulmone recondit.*

And again, *Aen.* XI, 517.

Tu Tyrrhenum equitem conlatis excipe *ſignis.*

It requires no very great learning to know what commentators have already ſaid; however, leaving them, I would tranſlate, *excipere*, to entertain, to welcome, in the ſenſe of *Sophocles*, and in the ſenſe of *Spenſer*, whom I am firſt to thank for giving me an inſight into this beautiful, tho' bold, expreſſion:

" Who ſoone as ſhe him ſaw approaching neare
" With ſo fell rage herſelf ſhe lightly gan
" To dight, *to welcome him*, well as ſhe can.

B. 4. C. 6. ſt. 10.

" But Calidore in th' entry cloſe did ſtand,
" And *entertaining them* with courage ſtout,
" Still ſlew the formoſt, that came firſt to hand.

B. 6. C. 11. ſt. 46.

II. *Latiniſms*: as,

" But now ſeem'd beſt the perſon to put on
" Of that good knight——

B. I. C. 2. ſt. 11.

To put on the perſon, *perſonam induere.*——But ſeveral of theſe kind of *Latiniſms* have been taken notice of by the learned author of *The Remarks.* To theſe *Latiniſms* then I refer all ſuch expreſſions, as " bruſhing the ſea with oars." *Caerula verrunt.* Virg. III, 208. or of a bird's " ſhearing the liquid ſkye" *Radit iter liquidum.* V, 217. which *Milton* has imitated.

Again, as

" Moſt heavenly melody
" About his bed ſweet muſick did *divide.*

B. I. C. 5. ſt. 17.

" And all the while ſweet muſick did *divide*
" Her looſer notes with Lydian harmony.

B. 3. C. I. ſt. 40.

Grataque feminis
Imbelli citharа carmina DIVIDES.

Hor. Od. 15. L. 1.

And if I would know in what ſenſe he uſes ſome epithets, I conſider what poet has uſed the like:

" And often blame the too *importune fate.*

B. I. C. 12. ſt. 16.

Thus *Ovid. Met.* X, 634.

Nec mihi conjugium fata importuna *negarent.*

Under this article too I include all alluſions to Latin cuſtoms and manners: ſuch as,

" Therewith they gan to hurtlen greedily,
" Redoubted battaile ready to darrayne,
" And *claſh their ſhields*, and ſhake their ſwords on hy.——

B. I. C. 4. ſt. 40.

And claſh their ſhields, i. e. by ſtriking their ſwords or ſpears againſt their ſhields; a cuſtom frequent among the *Romans*; hence *Virgil* ſpeaking of *Turnus*, Aen. VIII, 3.

Utque acres concuſſit equos, utque IMPULIT ARMA.

Milton had in his mind *Spenſer*'s words, in alluſion to this cuſtom,

" And fierce with graſped arms
" *Claſh'd on their ſounding ſhields* the din of war,
" Hurling defiance toward the vault of heav'n.

Inſtead of *Hurtlen* ſome of the editions, (and you may be certain if there is a worſe reading, to meet with it in *Hughes*) read *Hurlen*: but *Spenſer* follows *Chaucer*,

" *And he him hurtlith with his horſe adown.*

Knight's Tale, *v.* 2618.

Wickliff uſes it very frequent in his verſion of the Teſtament, *He hurtlith him down. Mark* IX, 18. In our verſion, *He teareth, or daſheth him. Vulg. allidit illum. Thei hirtliden the Schip.* Act. XXVII, 41. *Vulg. impegerunt.* In our verſion, *They ran the ſhip aground.* It comes from the *Germ.* Hurten, *trudere, impellere. Gall. heurter. Ital. Urtare.* Fairfax in his elegant tranſlation of *Taſſo*, VI, 41.

" Together *hurtled* both their ſteeds.

Taſſo,

L'uno e l'altro cavallo in guiſa URTOSSE.

Shakeſpeare in *Julius Cæſar* Act. II.

" The noiſe of battles *hurtled* in the air.

I think

I think I have ſaid enough to ſet aſide ſuch authorities as Mr. *Hughes*, or his prior editors. But be pleaſed to obſerve here in this imitation of *Spenſer*'s verſes by *Milton*, that expreſſion,

" Hurling defiance ——

And this he borrowed from his no leſs favourite author,

" DEFIANCE, *traitors*, HURL *we in your teeth.*

Julius Caeſar, Act. V.

And be pleaſed to obſerve likewiſe, what has been more fully noticed elſewhere, that *Milton* in his imitations ſcarcely ever confines himſelf to the beauties or expreſſions of one author, but enriches his diction with the ſpoils of many, and hence ſurpaſſes any one. And all this is as fair in a poet, as 'tis honourable in the conqueror to deck himſelf in the ſpoils of the conquered.

III, *Italianiſms*: whether phraſes as, *Abbaſſare la lancia*, to abaſe the ſpeare: or words, as *Ritratto*, *Pavone*, &c. or literal tranſlations, as

" Their yellow haire
" *Chriſtalline humor* dropped down apace.

B. 2. C. 12. ſt. 65.

" *Tal le ſue bionde*
" *Chiome ſtillavan* Chriſtallino humore.

Taſſo, *L.* XV. ſt. 60.

IV. *Galliciſms*: as,

" Yet making many a bord and many a bay.

B. 6. c. 12. ſt. 1.

" Beſide the *loſſe* of ſo much *loos* and fame.

B. 6. c. 12. ſt. 12.

This is altered in the Folio of 1611. into, *So much praiſe and fame.* And I believe by the poet's direction: for the quibble is too bad; ſcarce any ſo bad in *Milton*, *Shakeſpeare* or *Homer*, tho' they all affected ſuch quibbling wit ſometimes.

" Which ſhe accepts with thanks and goodly gree.

B. I. C. 5. ſt. 16.

So *Chaucer* in *Troilus and Creſſeide*, L. 2. ℣. 529.

" My lowe confeſſion
" Accept in gre.

And in the *Court of Love*, ℣. 28.

" Accept in gre this litil ſhort treteſſe.

Accipe gratè, *grato*. *Ital. Grado*. *Gall. Gre*. And thus *Male grato animo*. *Ital. Malgrado*. *Gall. Malgre*. Maugre.

Thus is eaſily diſcovered its etymology and meaning: and if I ſhould dwell ſomewhat long on this word, 'twill be owing to the *Remarks on Spenſer*, where the learned author has with equal ingenuity and modeſty examined ſome paſſages in our poet, where this expreſſion is uſed. But I will cite the very words: and if every commentator would act thus ingenuouſly and candidly, letters would be on a much better footing, than at preſent they ſeem to be.

" Book II. Canto V. 12.

" With that he cry'd, Mercy, do me not die,
" Ne deem thy force by fortune's doom unjuſt,
" That hath (mauger her ſpight) thus low me laid in duſt.

" A friend of mine thinks it might be:

" *Ne deem thy force*, but *fortune's doom unjuſt*,
" *That hath*——

" Deem it not to be thy force, but the unjuſt doom of fortune, that hath " overthrown me. Do not aſcribe it to thy ſtrength, but to unjuſt fortune. " *Spenſer* here ſays: *Mauger her ſpight*. And again, III. V. 7.

" But froward fortune and too * froward night
" Such happineſs did (maulger) to me ſpight.

" Perhaps he uſes *mauger* in theſe places, as an imprecation, *Curſe on it*. Theſe " are propoſed as uncertain conjectures. In III. IV. 15. and in other places he " uſes *mauger* in the common way, *mauger thee*, in ſpight of thee: but again " he uſes it in a different way, IV. IV. 40."

So far our learned author. Now the word, as above criticized, will eaſily determine us to fix its ſeeming volatile ſignification: for 'tis uſed either as an adverb, or an imprecation with ſupplying the verb: a prepoſition, or a ſubſtantive.

I. As an adverb, MALGRE, *ingratiis*, *invite*, *malè gratè*: The Paſſage is thus to be read and pointed,

" But froward fortune, and too *forward* night
" Such happineſſe did maulgre to me ſpight.

B. 3. C. 5. ſt. 7.

i. e. did ſpight to me much againſt my will. Again thus read,

* *Froward* and *Forward* are very eaſily corrupted: As *froward* is here corrupted, ſo is *forward* in *Shakeſpeare's Taming of the Shrew*, pag. 411. Mr. *Warburton*'s edition.

" Her only fault, and that is fault enough,
" Is, that ſhe is intolerably curſt,
" And ſhrewd, and *forward*, ſo beyond all meaſure,
" That, were my ſtate far worſer than it is,
" I would not wed her for a mine of gold.

Inſtead of *Forward*, it ſhould have been *Froward*: which is particularly *Catharine*'s character.

" And

" And for exceeding griefe which inly grew,
" That he his love ſo luckleſſe now had loſt,
" On the cold ground maugre himſelf he threw,
" For fell deſpight, to be ſo ſorely croſt.

B. VI. C. 4. ſt. 40.

Maugre *invite*, much againſt his will he threw himſelf, &c. for in the next line he explains his own meaning,

For fell deſpight.

II. As an imprecation, ſupplying the verb after the adverb; as maugre her ſpight, *male vortat*, *male ſit illi cum ſua malevolentia*, MALE GRATE *ſit*—Thus let us point the place, and read THY with an emphaſis,

" With that he cride, Mercy! doe me not die,
" Ne deeme *thy* force, by fortunes doome unjuſt
" That hath (maugre her ſpight) thus lowe me laid in duſt.

i. e. impute it not entirely, meerly to *thy* force, that hath by the unjuſt doom of fortune (curſe on her ſpight) thus laid me low in duſt.

III. As a prepoſition governing an accuſative caſe, as

" I meane not thee intreat
" To paſſe; but maugre thee will paſs or die.

B. 3. C. 4. ſt. 13.

Maugre thee, in ſpight of thee, againſt thy will; " without leave aſk'd of thee" as *Milton* paraphraſes it,

" Through them I mean to paſs,
" That be aſſur'd, without leave aſk'd of thee.

Par. Loſt. B. II. ℣. 684.

I rather chooſe to conſtrue it as a prepoſition, than as an elliptical expreſſion: for as above 'tis uſed adverbially, ſo here 'tis uſed as a prepoſition: and this is agreeable to the genius of languages.

Let me explain a difficult paſſage in *Chaucer*,

" That gifte nought to praiſin is
" That a man gevith *malgre his*.

Rom. of Roſe. 2385.

The original has it thus,

" *Peu doit eſtre ou néant guerdonnée*
" *La choſe par regret donnée*.

Le Romant de la Roſe, ℣. 2291.

Again,

" That of his chaffare *maugre his*
" An other ſhall have as moche iwis.

℣. 5933.

Que

Que malgre ſoy à tant n'en ayt
Ung eſtrange, ſ'il y venoit—— ℣. 11380.

Chaucer ſhould have ſaid *malgre him*, himſelf: but the rime would not permit him, ſo that *his* ſtands for *himſelf:* and this is a uſual liberty which the old poets took, and ſometimes *Spenſer* too has taken, *viz.* of riſking a little falſe grammar rather than riſk a falſe rime.

IV. As a ſubſtantive.

" Should I therefore conne him *maugre?*
" Naie certainly, it ſhall not be—— ℣. 4559.

Ne luy en dois malgré ſçavoir,
Ne je luy en ſçauray jà voir. ℣. 4262.

i. e. bear him any ill will; take it ill: as we ſay, *to con one thanks*, after the Greek idiom XAPIN OIΔA.

I will now take one latin word, which anſwers to this engliſh word, which I have been examining, and ſhew it in the ſame ſignifications. *Adverſus, a, um*, oppoſite. *Adverſùm, adv. Adverſum, præp. Adverſum, i. n. Adverſa, orum. pl. n.*

THERE are many, I know, who having little or no education themſelves, look on all rudiments of learning as mean and contemptible; and they would leap at once into the midſt of ſcience. But let ſuch, if they ever think, know that all ſciences whether in morals, or mathematicks, or grammar, or muſick, &c. depend on principles firſt firmly ſettled and known; and that one link broken, or bound tranſgreſſed, uncertainty and ignorance enſues. And I have great authority for ſaying, *That he who deſpiſes ſmall things ſhall fall by great.*

BUT to return——I have twice at leaſt cited *The Court of Love*, as written by *Chaucer*, but accidentally turning over the new edition of *Cave's Hiſtory of the Eccleſiaſtical writers*, I there met with *a little Hiſtory of Chaucer*, drawn up by a learned archbiſhop of *Canterbury*, who tells me I am miſtaken in thinking *The Court of Love* was written by *Chaucer*. " *Sunt qui Cantabrigiæ etiam literis illum* " *incubuiſſe volunt; teſtimonio ex* Amoris Aulâ *deſumpto innixi. Verum libellū* " *iſtū Chauceri non eſſe nos infra adnotabimus.*" And preſently after " AMORIS " AULA, *quæ quidem Chaucero abjudicanda videtur. In prooemio enim author rudi-* " *tatem ſuam excuſans, ait neque Tullii floſculos nec Virgilii poeſia* [poemata] *nec Gal-* " *fridi (quo nomine Chaucerū deſignari parū eſt dubium) artem à ſe expectanda eſſe.*" Now if there was no other *Jeffry* in the world but *Jeffry Chaucer*, his Grace's criticiſm would have ſome weight: but with all ſubmiſſion, this *Jeffry* mentioned in the *Court of Love* was *Jeffry Vineſaufe*, or as he is called in Latin *Galfridus de Vino Salvo.*

" The bloſomes freſh of Tullius gardein ſoote,
" Preſent they not, my matter for to borne:
" Poems of Virgil taken here no root,
" Ne craft of GALFRIDE may not here ſojourne.

If this poem is not *Chaucer*'s, by a parity of reaſoning and learning, He did not write *the Houſe of Fame:* for there, *viz.* ℣. 382. mention is made of an

Engliſhe

Engliſhe Galfride: Nor did he write the *Story of the Cock and the Fox*, for there likewiſe we meet this ſame *Galfride*.

" O *Galfride*, my dere maiſter ſoveraine,
" That whan that worthy King Richard was ſlaine
" With ſhot, complanedſt his deth ſo ſore!
" Why n'ad I now thy ſcience and thy lore
" The Friday for to chide, as didin ye?

The verſes to which he alludes are as follow,

O Veneris lacrymoſa dies! O ſidus amarū!
Illa dies tua nox fuit, et Venus illa venenum,
Illa dedit vulnus.

Methinks the learned prelate, that has occaſioned this piece of criticiſm, if now alive, would have acknowledged that the **crafte** of **Galfride**, mentioned in *The Court of Love*, is that play upon words, and thoſe antitheſes, ſo viſible in the above cited verſes of *Jeffry Vineſaufe*.

WHILST I am in this humour of finding fault, let me conſider whether *Spenſer* is altogether blameleſs for that fooliſh choice (ſhall I call it?) of his ſo frequent returning rhime in a ſtanza of nine verſes. What fetters for neither rhime nor reaſon has he voluntarily put on? And many a bad ſpelling, many a lame thought and expreſſion is he forced to introduce, meerly for the ſake of a jingling termination. Verſe does not conſiſt in that tinkling ſound of ſimilar endings, which was brought into *Italy* by *Goths* and *Huns*, but in proper meaſure and cadence, and both letters and words ever correſponding to the ſenſe. *Milton* ſaw and avoided the rock which *Spenſer* ſplit on: in other reſpects *Spenſer*'s imagination was greater.

AMONG *Spenſer*'s faults ſhall I reckon that overfondneſs, and even affectation of that iteration of letters, which is already taken notice of in * *Critical obſervations on Shakeſpeare*, and which is ſo prettily ridiculed in Shakeſpeare? Tis ridiculed too in *Chaucer*, in a paſſage which I believe not every reader underſtands.

The *Plowman*'s *Tale* is written, in ſome meaſure, in imitation of † *Piers Plowman*'s *Viſions*, and runs chiefly upon ſome one letter, or at leaſt many ſtanzas have this affected iteration, as

" A full *ſ*terne *ſ*trief is *ſ*tirid newe——
" For ſome be *gr*ete *gr*owin on *gr*ounde———

When the *Parſon* therefore in his order comes to tell his tale, by way of prologue and alluſion to the former tale, which reflected on the clergy, he ſays,

" I am a ſotherne man
" I cannot jeſt, **rum, ram, raf,** by letter,
" And God wote, rime holde I but little better. ℣. 3353. *Urry's edit.*

* See pag 267, 268. and p. 408, 409. Tis ridiculed likewiſe in a play attributed to *Shakeſpeare*, called *Love's Labour Loſt*, Act. II. Where the pedant Holofernes ſays " I will ſomething " affect the letter; for it argues facility:
" The praiſeful princeſs pierc'd and prickt———

† The author Roberte Langelande who wrote about the year 1350.

What I obſerved before I cited theſe verſes will now make it plain almoſt to any reader, without my reminding him, that the *Parſon* alludes to that iteration of letters above mentioned, and he ludicrouſly calls it **rum, ram, raf.** You will be pleaſed to take notice that I blame not *Spenſer* for uſing theſe iterations when the ſubject may require them, but affecting them too much on every occaſion, and like *Piers Plowman* * " to have three words at the leaſte [**rum, ram, raf,**] in " every verſe which begin with ſome one letter." And let me add here what is ſaid elſewhere of *Milton*'s great art and myſtery of verſification, who borrowing a line from *Spenſer*,

" And through the *W*orld of *W*aters *W*ide and deep———

B. I. C. I. ſt. 39.

Thus varies it,

" The riſing *W*orld of *W*aters | *d*ark and *d*eep——

Parad. Loſt. III, 11.

Where you ſee that *Milton* has changed a word, and chuſes to make this iteration on two words only " *W*orld of *W*aters | *d*ark and *d*eep——rather than to follow *Spenſer* or *Langelande* in having three words beginning with ſome letter, and to drop this iteration on the laſt word.

NOTWITHSTANDING *Spenſer* has thus fettered himſelf with rhime, yet he found a way ſometimes of diſengaging himſelf from theſe fetters. For in imitation of *Virgil* he has ſeveral hemiſtichs, which † *Cowley* thought that he himſelf was the firſt who uſed them after *Virgil*: " Though none of the *Engliſh poets*, " nor indeed of the ancient *Latin*, have imitated *Virgil* in leaving ſometimes half " verſes, (where the ſenſe ſeems to invite a man to that liberty) yet his authority " alone is ſufficient, eſpecially in a thing that looks ſo naturally and gracefully: " and I am far from their opinion, who think that *Virgil* himſelf intended to " have filled up thoſe broken Hemiſtichs. There are ſome places in him, which, " I dare almoſt ſwear, have been made up ſince his death by the putid officiouſ- " neſs of ſome grammarians; as that of *Dido*.———

Moriamur inultæ
Sed moriamur, ait.

" Here I am confident *Virgil* broke off; and indeed what could be more proper " for the paſſion ſhe was then in, than to conclude abruptly with that reſolution? " Nothing could there be well added; but if there was a neceſſity of it, yet that " which follows, is of all things that could have been thought on, the moſt im- " proper, and the moſt falſe,

* See the preface. *Spenſer* means *Piers Plowman* in the following,

" Dare not to match thy pipe with *Tityrus* his ſtyle,
" Nor with the *Pilgrim* that the Ploughman plaid awhile.

Tityrus is *Chaucer*; the *Pilgrim* that plaid the Plowman, *Roberte Langelande*.

† See his notes on the Firſt Book of *Davideis*. It ſeems the more ſtrange that *Cowley* ſhould forget this in *Spenſer*, ſince we are told in his life that his firſt inclination to poetry was owing to his reading the Faery Queen.

Sic,

Sic, ſic juvat ire ſub umbras.

" Which is contrary to her ſenſe: for to have dyed revenged, would have " been

Sic, ſic juvat ire ſub umbras?

" *Shall we dye* (ſays ſhe) *unrevenged? That's all that can make death unpleaſant* " *to us:* but however it is neceſſary to die. I remember when I made once this " exception to a friend of mine, he could not tell how to anſwer it, but by cor- " recting the print, and putting a note of interrogation after the firſt *Sic*,

Sic? ſic juvat ire ſub umbras.

" which does indeed a little mend the ſenſe; but then the expreſſion (to make an " interrogation of *Sic?* alone) is lame, and not like the latin of *Virgil* or of that " age." But *Juvat* does not convey any idea of pleaſure in *Cowley*'s ſenſe, but means only that die ſhe will, and this is her laſt will and pleaſure: *juvat ire*, is the ſame as *ibo:* and ſhe ſtabs herſelf ſpeaking theſe words,

Sic, ſic juvat ire ſub umbras.

There is ſomething of this ſubject already ſpoken of in *Critical obſervations on Shakeſpeare*, p. 369. And be pleaſed to examine with me the following paſſage, where the poet is ſpeaking of the blind monſter *Polypheme:*

Trunca manū pinus regit & veſtigia firmat,
Lanigeræ comitantur oves, ea ſola voluptas,
Solamenque mali: de collo fiſtula pendet.

Aen. III, 659.

De collo fiſtula pendet, comes in here after ſo dragging and heavy a manner that ſome of the beſt editions leave it out; for the ſame reaſons as influenced *Cowley* in the above criticized paſſage of *Virgil.* But ſurely the chief, if not only pleaſure, that *Polyphemus*, ſo famous for his rural ditties on *Galatea*, could now take, was in his oaten pipe: and would the paſtoral *Virgil* forget this? Let it be conſidered likewiſe that the verſes are a deſcription of the monſter, as then he appeared to *Æneas*, with a pine tree in his hand, and his flocks following him: but his ſolace was in his rural pipe, all his pleaſure was in muſick——See how *Virgilian* then theſe verſes will appear, with the leaſt alteration,

Trunca manū pinus regit et veſtigia firmat,
Lanigeræ comitantur oves: QUAE *ſola voluptas,*
Solamenque mali, de collo fiſtula pendet.

THESE half verſes ſeem more improper in *Spenſer*'s ſtanzas than in *Virgil*'s verſes: but there are very few of them, and doubtleſs the poet would have filled them up, had he lived to have reviſed his poem, which at preſent is very incomplete. Hence 'tis that many things reſpecting the plan of the poem ſeem faulty. But if we now had before us his laſt book, which in a hiſtorical order would be the firſt, and would have unravelled to us the whole ſtory and plot, as in a well conducted play; then we might have been better judges both of what the poet has told us, and what is at preſent concealed from us. This is, I think,

a bet-

a better apology, than ſaying that the actions of theſe viſionary beings, and airy productions of poetical imagination, are not conducted by the rules of meer mortals; and therefore the plan of *Arioſto* is preferable to the plan of *Homer*, and the rules of *Ariſtotle*.

'Tis obvious, whilſt one is looking for ſomething to blame in *Spenſer*, not to paſs over his mixing heathen mythology with chriſtianity. This ſubject has already been fully treated of by the learned *Salmaſius* in a letter to *Menage* concerning a latin Tragedy written by *Heinſius*. But *Salmaſius* carries the point too far, and chiefly ſo out of reſentment to *Heinſius*.

There is nothing elſe that ought to ſtop poetical fancy and licenſe but the immediate contradiction of one ſyſtem with another. So that when I read in *Milton*'s Chriſtian poem (much more ſo, and profeſſedly ſo, than the *Faery Queen*) the following addreſs of *Satan* to *Chaos* and *Night*,

" Ye powers
" And ſpirits of this nethermoſt abyſs
" *Chaos* and ancient *Night*———

'Tis heathen mythology that I recognize, and not chriſtianity: 'tis according to *Heſiod*, not the Goſpel according to the Evangeliſts. And juſt before,

" With him [*Chaos*] enthrond
" Sate ſable-veſted *Night*, eldeſt of things,
" The conſort of his reign.

Tho' the poet calls here *Night*, *eldeſt of things*, and tho' *Satan* addreſſes her as an old acquaintance, yet in the firſt book he ſpeaks with leſs reverence, and *Night* there is ſo far from being the *eldeſt of* THINGS, that ſhe is no *thing* at all, but meer privation,

" The void profound
" Of *uneſſential* Night receives him next
" Wide-gaping, and with utter loſs of being
" Threatens him———

I will not leave this heatheniſh genealogy, till I have removed a blunder from a moſt elegant poem of *Milton*'s intitled *L'Allegro*: 'tis not the poet's blunder, but the wrong-gueſſed reading of the corrector of the preſs.

" Hence loathed *Melancholy*
" Of CERBERUS and blackeſt *Midnight* born———

The poet wrote, or intended to write, not CERBERUS, but EREBUS: and that *Melancholy*, with the reſt of the vile affections and habits of the mind were offſprings of *Night* and *Erebus*; *Milton* knew very well from *Heſiod*, the ancient mythologiſts, and from *Cicero de Natura Deorum*, Lib. III. 'Tis not the poet's province to go out of his way to make new genealogies, when a ſanction is already given to the old. Beſide 'tis downright heatheniſh blaſphemy to forge ſuch a lie againſt the modeſt Mother old *Night*, as to make her intrigue with that poor and ugly dog *Cerberus*. Let the corrector of the preſs take ſuch blunders to himſelf,

ſelf, who miſtaking the firſt letter in *Erebus* for a *C*, with a very little alteration made it CERBERUS.

Having vindicated Lady *Night* from this ſcandalous reflection, and with reaſon too, ſhe being as *Spenſer* calls her, *Ancient grand-mother of all*; and in another place, in which he is followed by *Milton*, *Ancient Night:* I cannot help turning to *Homer*, and ſeeing with what reſpect that old Bard treats her.——*Sleep* tells *Juno* he ſhould undoubtedly have felt the vengeance of *Jupiter* had not *Night* preſerved him. Why ſhould *Jupiter* have ſuch a regard to *Night?* Becauſe ſhe was the *Mother of All.* And thus *Orpheus*, or whoever elſe wrote the hymn to *Night*,

Νύκτα θεῶν ΓΕΝΕΤΕΙΡΑΝ ἀείσομαι ἠδε καὶ ἀνδρῶν.
Νὺξ γένεσις πάντων.

And thus *Homer*,

Ει μὴ Νὺξ ΓΕΝΕΤΕΙΡΑ θεῶν ἐσάωσε καὶ ἀνδρῶν———
Niſi me Nox ſervaſſet genetrix deorū et hominum.

The printed editions read ΔΜΗΤΕΙΡΑ, ſome Mſs. ΜΗΤΕΙΡΑ. Preſerving then all difference to authority, and giving up my firſt conjecture, as to the meer word, yet with the ſame ſenſe, I would deſire you to read thus,

Ει μὴ Νὺξ ΜΗΤΕΙΡΑ———

Thus you have a reaſon why *Jupiter* ſhould regard *Night:* Soon after 'tis ſaid that he had a ſacred awe leſt he ſhould diſpleaſe the goddeſs *Night*,

Αζετο γὰρ μὴ Νυκτὶ ΘΟΗΙ ἀποθύμια ἔρδοι.
Verebatur enim ne Noctī CELERI *ingrata animo faceret.*

CELERI has little ſenſe at the beſt interpretation, or rather none at all in this place;

Αζετο γὰρ μὴ Νυκτὶ ΘΕΑΙ——

To the Goddeſs Night——Jupiter reverenced *Night*, as *Mother of all, eldeſt of things*; and would not diſpleaſe her becauſe ſhe was ſo ancient a goddeſs.

'Tis eaſy to ſay, what commentators have already ſaid, for the received readings. But be pleaſed to take notice, for the firſt emendation I have the authority of books, and for both, propriety, ſenſe, and, that which weighs not a little, ancient mythology.

IF this mixture of different ſyſtems is blame-worthy in a poet, what ſhall we ſay of a profeſſed tranſlator, that mixes his own with his author's ſyſtem? *Homer* thus begins his ſecond book,

Ωλλοι μέν ῥα θεοί τε καὶ ἀνέρες ἱπποκορυσταὶ
Ευδον παννύχιοι· Δία δ' οὐκ ἔχε νήδυμος ὕπνος.

Wrapt in the ſilent ſlumbers of the night
Both Gods and Warriors lay: but th' eye of *Jove*
Sweet ſleep poſſeſſed not.

Methinks

Methinks rhime in heroic poems looks equally as *Gothic*, as rhime in tragedies: beſide who would attempt it, after ſo excellent a maſter as Mr. *Pope?* But he forgetting *Homer*'s *Jupiter*, who indeed tried to ſleep, and laid himſelf down to that purpoſe: and in the thirteenth book of the *Iliad* did actually fall aſleep, much to his own ſhame, and to the deſtruction of many a *Trojan*; this Mr. *Pope* forgetting, or then perhaps having not red, takes his ideas from the *God of Iſrael, who neither ſlumbereth nor ſleepeth*, and thus verſifies, in contradiction to his original author, and the eſtabliſhed religion of old *Greece*,

Now pleaſing ſleep had ſeal'd each mortal eye,
Stretch'd in their tents the Grecian leaders lie,
Th' immortals ſlumber'd on their thrones above,
All, but the EVER-WAKEFUL eyes of *Jove*.

But 'tis ſurprizing I ſhould dwell ſo long upon faults, when I have ſo many beauties all around me. I will therefore break off for fear of the application of the following ſtory.

There lived in the ſouthern parts of *England* a man of a large eſtate, who had a very magnificent garden with all that variety which is conſiſtent at the ſame time with what is beautiful: it wanted neither hillocks, nor lawns, nor groves, nor various kinds of buildings at proper points of view; and the whole was terminated with a winding river. It happened there came to viſit him a finical gentleman, who had no notion of any thing but what was minute, and as minutely finiſhed; all greatneſs of deſign, with the correſpondency of various kinds of beauties were totally loſt to him; nay he deſcended once ſo very low in his critical obſervations, as to take notice of ſome weeds that accidentally were growing up and down in ſeveral places of the garden: upon which the maſter could not help telling him, that if he himſelf would undertake to weed his garden, he ſhould fairly have all the weeds in it for his trouble.

SECT. VI.

THO' there are ſeveral corrections of corrupted paſſages offered to your conſideration, which naturally occurred whilſt I was perſuing the former ſubjects, yet my intention was to keep theſe corrections for the laſt ſection: becauſe tho' this part of criticiſm may appear eaſy to minute ſcholars, 'tis not ſo to the real ſcholar; who knows what previous preparations are requiſite for this province. I do not think that I alter the author's words, whenever I have the authority of books for ſuch alterations: but without ſuch authority I would hardly allow any thing further than "commas and points ſet right."—"A depoſed and B reſtored." ——As wits have been pleaſed to expreſs themſelves: or the liberty, now and then, of ſuppoſing words to be ſhuffled out of their proper places, or of being omitted in haſty writing. With theſe allowances, (and I think I am not exorbitant in my demand, conſidering the incroaching ſpirit of criticiſm) and ſometimes too by laying the blame on the author himſelf, whom I do not ſuppoſe infallible, I think I can furniſh out ſuch an edition of *Spenſer*, as a tolerable taught reader may eaſily underſtand. But I will give you a few inſtances, before I conclude this haſty epiſtle.

Book II. Canto VII, ſt. 52.

There mournfull Cypreſſe grew in greateſt ſtore,
And trees of bitter gall and heben ſad,
Dead-ſleeping poppie, and blacke hellebore,
Cold coloquintida, and tetra mad,
Mortal Samnitis, and Cicuta bad,
Which-with th' unjuſt *Athenians* made to dy
Wiſe *Socrates*, who thereof quaffing glad
Pour'd out his life, and laſt philoſophy
To the faire *Critias* his deareſt belamie.

Later editions read, *With which*, but *Spenſer* follows the latin idiom of placing the prepoſition after the pronoun: but this is immaterial at preſent to mention. When firſt I red *Spenſer* I thus corrected him,

And Cicuta bad
Which-with th' unjuſt *Athenians* made to dy
Wiſe *Socrates:* and him, who quaffing glad
Pour'd out his life——

i. e. both *Socrates* and *Theramenes*. But hear the reflection of the ingenious author of the *Remarks* on *Spenſer*. "He had no authority I preſume for what he "ſays of *Socrates* and *Critias*. *Critias* had been a diſciple of *Socrates*, but he "hated his maſter. Here is a confuſed idea: *Quam me delectet Theramenes! quam* "*elato animo eſt! etſi enim flemus, cū legimus, tamen non miſerabiliter vir clarus* "*emoritur. Qui cum conjectus in carcerem triginta juſſu tyrannorum, venenum ut* "*ſitiens obduxiſſet, reliquum ſic è poculo ejecit, ut id reſonaret: quo ſonitu reddito,* "*arridens, Propino, inquit, hoc pulcro Critiæ; qui in eam fueret teterrimus.* Cicero Tuſc. Diſp. I, 40.

For every miſtake here the author, thro' meer careleſſneſs, is to blame; who if he had given himſelf the trouble of examining this ſtory in *Xenophon*, would have found a plain alluſion to a well known ſport and cuſtom. But ſo far was *Spenſer* from thinking of *Xenophon*, that in tranſcribing this paſſage from *Cicero*, inſtead of *Theramenes* he wrote *Socrates:* and hence aroſe the confuſion. Theſe kind of miſtakes are not unuſual, and *Cicero* himſelf has been guilty of the like miſtake of putting one proper name for another. The whole myſtery is now opened. And this will account for the blunder in the introduction to the Fourth Book,

Witneſſe the father of philoſophy
Which to his *Critias* ſhaded oft from ſunne
Of love full manie leſſons did apply.

There is a dialogue of *Plato* named *Critias*, which has nothing to do with this paſſage: and he ſhould have ſaid *Phædrus*, or rather *Alcibiades*, and have new modelled his verſe. *Shaded from ſun*, means the groves of *Academus: in ſylvis Academi. Horat.*

BOOK III. CANTO XI. ſt. 43.

Next *Saturne* was (but who would ever weene,
That ſullein *Saturne* ever weend to love?
Yet love is ſullein and Saturn-like ſeene,
As he did for ERIGONE it prove.)
That to a centaure did himſelf tranſmove.
So prov'd it eke that gracious god of wine,
When for to compaſſe PHILLIRAS hard love,
He turn'd himſelfe into a fruitfull vine,
And into her faire boſome made his grapes decline.

In my edition of *Spenſer* I ſhall make no alteration of theſe words, tho' I am almoſt perſuaded, that the proper names are ſhuffled out of their places, not by the poet, but by the tranſcriber or corrector of the preſs. 'Tis plain he had *Ovid* before him,

Liber ut Erigonen falſa deceperit uva,
Ut Saturnus equo geminū Chirona crearit. *Met.* VI, 125.

Saturnes love-intrigue with *Philyra* is well known from thoſe beautiful verſes of *Virgil* in the Georgicks; and is related by *Hyginus*. *Fab.* 138. and all the mythologiſts. I would not alter the text, however ſatisfied I may be myſelf, but in the notes one may propoſe, what ſeems the true reading, and thus reduce the proper names to their proper places:

Yet love is ſullein and Saturnlike ſeene,
As he did *once* for PHILLIRA it prove——

I keep to *Spenſer's ſpelling*——And the other verſe, I would read,

When for to compaſſe ERIGŌNES hard love
He turn'd himſelfe into a fruitfull vine——

Erigōne, is of three ſyllables; and this manner of pronouncing is not without its inſtance in *Spenſer*, not to mention *Chaucer*, who ſpells and pronounces proper names juſt as he pleaſes, or rather as his verſe pleaſes.

BOOK I. CANTO IV. ſt. 42.

" And to augment the glorie of his guile,
" His deareſt love the faire *Fideſſa* loe
" Is there poſſeſſed of the traytor vile,
" Who reapes the harveſt ſowen by his foe,
" Sowen in bloudy field, and bought with woe:
" That brothers hand ſhall dearly well requight,
" So be, O Queene, you equall favour ſhowe.
" Him *little anſwer'd th'* ANGRY Elfin knight;
" He never meant with words, but ſwords, to plead his right.

You ſee plainly the *Paynim* is ANGRY; and he ſays above,

" Pardon

" Pardon the errour of *enraged* wight——

This epithet is therefore highly proper to *him*; not to the ſedate Chriſtian Knight, who ſhews no ſigns of *anger*, but cool courage. How eaſy therefore, and without changing, only tranſpoſing the words, to read?

" *Him* ANGRY, little anſwer'd th' elfin knight;
" He never meant with words, but ſwords, to plead his right.

What a ridiculous tranſpoſition of words is made in *Chaucer's Aſſemble of Foules*, ℣. 267.

" Her *gilded*[2] heris with a *goldin*[1] threde
" Iboundin were.——

THERE is no one who tranſcribes haſtily, but will omit either words or parts of words: theſe omiſſions are ſometimes ſo obvious that the printer can eaſily ſupply them; and ſometimes he leaves them (which 'twere wiſhed he always did) juſt as he finds them. Let us conſider in this light the following paſſage,

——but let me die that ought;
" More is more loſſe: one is enough to die.
" Life is not loſt, ſaid ſhe, for which is bought
" Endleſſe renowme, that more then death is to be *ſought*.

B. 3. C. 11. ſt. 19.

The *s* and *t* vary ſo little, that if *h* was omitted in tranſcribing, no wonder the printer gave it us in the manner we now have it. But let us thus read,

" Life is not loſt, ſaid ſhe, for which is bought
" Endleſſe renowme, that more then death is to be THOUGHT.

i. e. Life is not loſt, in exchange for which we purchaſe renown, which is much *more to be* THOUGHT of, than death.

The learned author of the *Remarks* has mentioned this place; his words are " He ought to have ſaid,——*That more than* life *is to be ſought*.

" *Virgil Aen.* V. 230.

" *Vitamque volunt pro laude paciſci.*

But I can hardly think a tranſcriber would thus blunder, the greateſt of all blunders, and put *death* for *life*.

BOOK I. CANTO V. ſt. 5.

At laſt forth comes that farre renowmed queene,
With regall pomp and princely majeſtie;
Shee is ybrought unto a paled greene,
And placed under ſtately canopee,

The warlike feates of both thoſe knights to ſee.
On th' other ſide in all mens open view
Dueſſa placed is, and on the tree.
Sanfoy his ſhield is hang'd with bloody hew:
Both THOSE THE lawrell girlonds to the victor dew.

Here ſeems an omiſſion, occaſioned by an abbreviation of *and*, which perhaps was written in the Saxon character ⁊, which I would thus reſtore,

Both THOSE, AND TH' lawrell girlonds to the victor dew.

i. e. Both thoſe (*viz. Dueſſa* and the ſhield of *Sansfoy*) and the garland of laurels, which was hung up to crown the conqueror, due to him. The eliſion of TH', ſo frequent in our old poets, and particularly in *Shakeſpeare*, might not a little contribute to the omiſſion of ⁊, for THE wrote at length gave the verſe its full meaſure indeed, but what without my alteration can ſcarce be even tortured into ſenſe: for 'tis not all kinds of elliptical ſpeeches and figurative expreſſions that language will bear, but ſuch only as hinder not its proper idiom and perſpicuity. This verſe therefore ought not to be ſupplied firſt with a verb, and next with making *the garland of laurel* to ſtand for the reward: becauſe if the ſenſe of a paſſage is thus to be eked out, neither idiom, nor perſpicuity, as I ſaid, can be preſerved: and if *Spenſer* had intended this, he would have written more intelligibly, as

Thoſe were the laurel girlonds to the victor due.

But even this had been forced and hard.

IF tranſcribers and printers, or editors, will be perpetually varying from the ſpelling of their author, we ſhall neceſſarily have a conſtant ſource of corruption: for by this alteration, which inſenſibly goes on from ſmaller to greater things, that antique caſt is loſt, which of itſelf carries ſo venerable an aſpect; and our modern editors, in this reſpect, reſemble the officious ſervant of the late learned antiquary Dr. *Woodward*, who in ſcowering off the ruſt from an old ſhield, which his maſter had juſt purchaſed, made it more reſemble the new ſcowered cover of an old kettle, than the ſhield of an ancient heroe. Such kind of ſcowerers were Mr. *Urry* and Mr. *Hughes*; who by endeavouring to reduce the ſpelling of their authors to modern uſe, have ſhamefully, in many inſtances, blundered, as well as grievouſly erred, in their very firſt entrance. *Milton* and *Shakeſpeare* have both been ſerved in this manner, but 'twas always my intention to print, as they ſpelt. The tranſcribers, &c. began firſt with varying in the ſpelling, and next in the expreſſion; and old words, becauſe hard, were flung out of the context, and proſaic interpretations were admitted, or they were ſtrangely corrupted: an inſtance of which corruption now occurs in our author.

BOOK I. CANTO II. ſt. 19.

" And at his haughty helmet making mark
" So hugely ſtroke, that it the ſteele did rive
" And cleft his head. He tumbling down ALIVE
" With bloudy mouth his mother earth did kiſs,
" Greeting his grave: his grudging ghoſt did ſtrive
" With the frail fleſh; at laſt it flitted is
" Whether the ſouls doe fly of men, that live amiſs.

What,

What, *after his head was cleft aſunder*, did he tumble down ALIVE? the word *dying* would be more proper here as *Virgil* uſes it,

Procubuit moriens et humum ſemel ore momordit.

For *Virgil* he had in view; ſo likewiſe in the epithet *grudging ghoſt*,

" *Vitaque cum gemitu fugit* indignata *ſub umbras.*

Virgil above ſays *humum*, *Spenſer*, *his Mother EARTH*, meaning his and the common Mother of us all: as in B. II. C. I. ſt. 10.

" As on the *Earth*, great Mother of us all.

Earth therefore ſhould be written as a proper name, and the verſe in queſtion I would thus correct,

" —— that it the ſteele did rive,
" And cleft his head. He tumbling down BILIVE
" With bloudy mouth his mother *Earth* did kiſs.

i. e. He forthwith tumbling down, &c. *Douglas* in his tranſlation of *Virgil* renders *extemplo* **belife**: *Chaucer* uſes the word very frequent, and ſo does our poet,

" And down to Pluto's houſe are come *bilive*.

B. I. C. 5. ſt. 32.

" Unto old Timon he me brought *bilive*.

B. I. C. 9. ſt. 4.

The tranſcriber, the firſt time he met with this hard word, tho' he altered it, yet he preſerved as many of the letters as he well could. Concerning this old word I find the following in the gloſſary to *Douglas*. " *Belife*, belive, bilive. " S. ſhortly, very ſoon; *neſcio an à Belg. et Teat.* **blick**, *nictus oculi. q. d. uno* " *nictu oculi*; *eodem ſenſu dicimus* in the twinckling of an eye. *Sk.* or according " to *Ray*, contracted from by the eve." But let us ſee what the learned editor of *Junius* has obſerved on this word, whom I would hearken to beyond them all, not becauſe meerly I have the pleaſure of his acquaintance, but becauſe I know his ſuperior ſcience in this kind of lore. " BELIEVE, BELIFE, BELIVE, BLIVE, " *confeſtim*, *protinus*, *ſtatim extemplo*, *à Norm. Saxonico*; *de quo nihil certi habeo* " *quod dicam.*" But what if we bring it from **blithe**? for what we do **blithly**, with alacrity and chearfulneſs, we do *forthwith* and without delay: hence it ſignifies ſimply, *immediately*, *forthwith*.

There are many inſtances in old books of old words thus corrupted, as BILIVE into ALIVE. One inſtance of like nature I will mention from the moral *Gower*, who was a much better man than a poet. He is relating, according to his method, the well known ſtory of *Tereus*; and *Philomela* is introduced thus complaining,

" And if I be within walle
" Of ſtones cloſed, than I ſhalle

" Unto

" Unto the ſtones clepe and crie,
" And tell hem of thy felonie.
" And if to the woodes wende
" There ſhall I tell ALL and ende,
" And crie it to the byrdes out
" That thei ſhall here it all aboute.

Gower wrote ORD and ende, as the A. S. ορδ ⁊ ende, *principium et finis. Somner*, " ορδ, a beginning. ſona ongeat ſpiδ-moδ cyning ορδ ⁊ ende þæſ pe him ypeδ þæſ. i. e. *cito per-* " *cepit animoſus* [vel magnanimus] *rex initium ac finem ejus rei quæ ipſi oſtenſæ erat.* " *De Nabuchodonoſoro dictum, poſt ſomnium ejus à Daniele explicatum*, P. S. p. 180." A Latiniſt would certainly affirm that the Saxons borrowed ορδ from their latin word, ORD*iri*, ORD*ium*, *prim*ORD*ium*. But ſee *Junius* in ORD. So *Chaucer* in the *Monkes tale*. 746.

" That of this ſtore writin *orde and ende*.

And in *Troilus and Creſeide*. L. II. ℣. 1495.

" And al this thing he tolde him *orde and ende*.

IF you will grant me to make ſuch alterations as theſe, I am certain you will allow that a ſtroke of a pen might be blunderingly deemed a letter by the tranſcriber or printer: as in the following,

" Whome overtaking, they gan loudly *bray*,
" With hollow houling and lamenting cry,
" Shamefully at her rayling all the way——— B. I. C. 3. ſt. 23.

How much preferable is the following reading and pointing?

" Whome overtaking, they gan loudly *bay*
" With hollow houling and lamenting cry;
" Shamefully at her rayling all the way———

Shakeſpeare in *Julius Caeſar*,

" I 'had rather be a dog, and *bay* the moon
" Than ſuch a Roman.

BOOK I. CANTO IV. ſt. 23.

" Full of diſeaſes was his carcas blew,
" And a *dry* dropſie through his fleſh did *flow*.

This is in his picture of *Gluttony*: *a dry dropſy* is a kind of tympany: but if *dry* how can he ſay, *through his fleſh did* FLOW. The objection being made, the emendation may ſeem eaſy, as

" And a *dry* dropſie through his fleſh did SHEW.

But I am pretty certain that the errour lies in the word DRY, and knowing what an imitator of the poets *Spenſer* is, I would thus read,

" And a *dire* dropſie through his fleſh did *flow*.

By this reading I preſerve both that *iteration* of letters, of which he is apparently ſo fond, and likewiſe his imitation of *Horace*,

Creſcit indulgens ſibi DIRUS HYDROPS,
Nec ſitim pellit niſi cauſa morbi
Fugerit venis, et aquoſus albo
Corpore languor.

BOOK I. CANTO XI. ſt. 27.

" Faynt, wearie, ſore, *emboyled*, grieved, brent,
" With heat, toyle, wounds, armes, ſmart, and inward fire;
" That never man ſuch miſchiefs did torment.

I would read *embroyled*, the adjectives anſwer to their ſubſtantives; as,

" Faynt^{1}, wearie^{2}, ſore^{3}, *embroyled*^{4}, grieved^{5}, brent^{6},
" With heat^{1}, toyle^{2}, wounds^{3}, armes^{4}, ſmart^{5}, and inward fire^{6}——

i. e. Faint with heat, weary with toyl, ſore with wounds, *embroiled* with arms, &c.

THERE is no occaſion of any farther tranſgreſſing upon your time and patience: I am certain that I have already trangreſſed the limits, which at firſt I aſſigned myſelf: a ſheet or two of paper, by way of ſpecimen, was intended, which is almoſt ſwelled into a little book; and this I never can think of tranſcribing, tho' if I ſend it you, as 'tis at preſent haſtily written and blotted, you can never read it. There remains then a very obvious way, and that is my ſuffering this letter to be ſent to the printing preſs; for librarians and tranſcribers, as named of old, are now commenced printers, and write in a much more legible character. To my honeſt printer then I commit the trouble of recopying, and no other trouble at preſent remains to me, but leſt by too much preſuming on your good nature and patience, I ſhould poſſibly forfeit the good opinion which hitherto you might have entertained of,

SIR,

Your obedient and

Rocheſter,
May 1, 1751.

Faithful Servant,

JOHN UPTON.

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